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FORTNIGHT

Overheard in Ballard

"It's kind of sad that my lifelong plan is to end up on a sailboat with a dog by myself."

HYPERCRITICAL
People Who Don't Bag Their Own Groceries at Trader Joe's

It's 5:30 p.m. on a Friday, and all you want to do is get home and take off your waistband. But first, a trip to the grocery store is in order. If you were a good human, you would subsist entirely on a vegan diet stocked by local farmers markets or—even better—grown by your own damn self. But you aren't a good human. And Trader



Joe's is close by. You navigate your unwieldy red cart through the crowded aisles, picking up pre-bagged salad greens, some freezer-burned

dumplings, a sample or two, and, if you're really feeling Friday, a giant bottle of tequila that you tell yourself you will share with friends but will really drink alone while writing horrible things about *Stranger* writers on Slog.

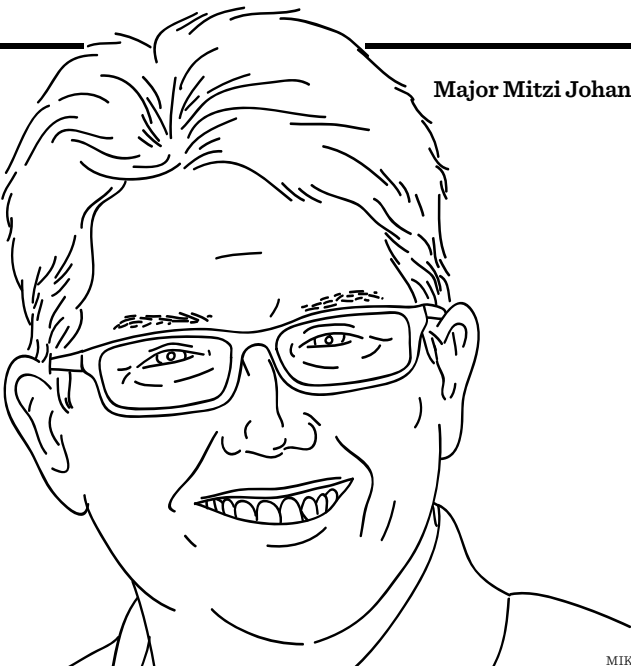
The line to check out is wrapped around the store and halfway down the toiletry aisle. There

Who do you think you are, Stalin? What do you fucking need, an invitation?

are a half dozen checkers in Hawaiian shirts rapidly scanning purchases and calculating how many hours are left in this god-awful shift/life. But still, the lines are long. So very, very long.

This appears, at first, like an impossible situation. There is nothing that you, a mere customer with no Hawaiian shirt, can possibly do to speed up this goddamn line and be rid of this goddamn waistband any faster. Right? *Au contraire*. There is something *we all can do*: When it is your turn to check out at Trader Joe's, you are morally bound to bag your own goddamn groceries, unless you are physically unable to do so. The cashiers don't mind. They want you to help. If you forgot your own bag: Shame, but you can still do your part. Trader Joe's has stacks and stacks of paper bags within easy reach. Take one, open it, and put the heavy stuff in first.

To stand there doing nothing while the groceries pile up is the gravest offense. To then force the cashier who's been unloading your cart/basket to also bag your groceries when you are perfectly capable of doing it yourself is unforgivable. Who do you think you are, Stalin? What do you fucking need, an invitation? All of us waiting behind you have somewhere to be. We are waiting to go home, pour a drink, and take off our goddamn pants. **KATIE HERZOG**



Major Mitzi Johanknecht

MIKE FORCE

Tree falls on woman. Woman replaces male sheriff. Democrats take state legislature.

More than 65,000 Seattle residents **lost power** after winds reaching 64 miles per hour wreaked havoc on the city's electrical grid. A woman near Renton died after a tree fell on her car. Two passengers, including her child, sustained non-life-threatening injuries. • Three different businesses have applied to set up **pot shops** on East Olive Way between Melrose and Denny. But because of the Washington State Liquor and Cannabis Board's "clustering rules," only two can stay. Who will be the lucky ones? And how does Uncle Ike's weed mogul **Ian Eisenberg**, who just bought the building next to the Crescent, fit into all of this? The smoke will lift soon. • Local drag monster **Monikkie Shame** was eliminated from the Canadian TV show *Dragula*, despite enduring a "human pincushion challenge" where she was pierced by more than 15 needles. • After the screening for *Don't Break Down*, a film about the band **Jawbreaker**, at Northwest Film Forum, former bassist Chris Bauermeister, who wore spiffy plaid pants, called Olympia "a retirement community for punks." • Adult film star **Cherie DeVille** announced that she is considering running for president of the United States with 1990s rapper **Coolio** as her running mate. While she has no political experience, her website PornStarforPresident.com explains that she "can't just sit around and watch the country she loves so deeply destroyed." Her tagline: "Make America F*cking Awesome Again." • Mayor-elect **Jenny Durkan** established a 61-member transition team that included five union leaders, former mayors **Charles Royer** and **Norm Rice**, and one Amazon senior manager. • "We have to go to space to save Earth," **Jeff Bezos** told a crowd at



Punks.

an elite ideas festival. Or Amazon could, you know, pay its fair share of taxes. • Former state legislator and recent Seattle mayoral candidate **Jessyn Farrell** apologized for her initial take on the allegations against then-mayor **Ed Murray** in June, during which she called the allegations of child sex abuse "the politics of personal destruction." Five months later, **Steve Bannon** used those same exact words—"the politics of personal destruction"—to discredit the women who have come forward to accuse GOP Senate candidate **Roy Moore** of sexual assault. • Speaking of sexual assault accusations, incumbent King County sheriff **John Urquhart** conceded nearly a week after election night. Urquhart was down 13 percentage points when he sent an e-mail to supporters saying "reformers only last one term." Urquhart had faced a barrage of allegations ranging from bias to retaliation to rape. He has denied the allegations. Major Mitzi Johanknecht (pronounced

"Joe-Hank-Nick") takes over in January. • **Democrats** patted themselves on the back for winning control of the Washington State Legislature, but party leadership was still lukewarm on pushing for a capital gains tax in the state with the most regressive tax system in the country. A few days later, the **Washington State Supreme Court** ruled that the state is not acting quickly enough to fully fund K–12 education. • On November 9 at the **Sunset Tavern**, NYC's Man Forever—a four-drummer, one-bassist group led by Oneida's John Colpitts—set off artful avalanches of beats that created something like an origami of rhythm. More bands should have four drummers. • Two lucky concertgoers were pulled on stage at Lizzo's sold-out show at the **Neptune** to dance in front of everyone. Reba and Mark, you killed it. ■

I, ANONYMOUS

At the salon, my nails are slowly drying. You are sitting next to me, and your 3-year-old daughter is sitting two chairs away. This tells me you're a "hands off" parent, who prefers to use words that don't mean shit to a tiny person. She's playing with your cell phone. Suddenly, you begin a series of loud, empty attempts to parent from your chair as the tech is sanding off last month's manicure. Your rant includes

threatening not to bring her to the salon again if she doesn't sit still, to stop playing with the phone that YOU put in her hands, basically telling her to stop being a 3-year-old. She's ignoring you. Eventually, she says, without looking up, "Mommy, stop yelling at me!" Yes, shut the fuck up! Some advice: Next time, get a babysitter. We know you can afford it if you can pay someone to paint your 3-year-old's toenails. Oh, and please don't have any more kids, 'cause you suck at it. **ANONYMOUS**

SOMETHING TO GET OFF YOUR CHEST?
E-mail 200 words or less to ianonymous@thestranger.com

CONJUGAL VISIT


I don't recall how we actually met, though we knew people in common. I have a vague memory of bumping into her at Victrola and we both acted like we'd known each other for years and I walked out on tiptoes, with stars for eyes and little Cupids circling my head. I don't remember how many times we had to reschedule, but it was a few. I was



JOHNNY SAMPSON

traveling a lot and she had rehearsals (or maybe misgivings?). And somewhere in the haze we'd both vaguely, maybe, *kinda* started seeing other people—nothing to make it technically wrong for us to have *one* night together before we went off into divergent real lives. She came over, we drank enough wine to be loose and funny together, but not so much that we weren't still ourselves. The air seemed charged, but you never know. Then she said, "Are you gonna kiss me or what?" I did. We did, hungrily. Then we moved to the bedroom. Her mouth, her curves, her sounds—*those* I remember. I'm embarrassed to say how well and how often. The next time we saw each other, we were both married to other people. **"CARLOS," 45**

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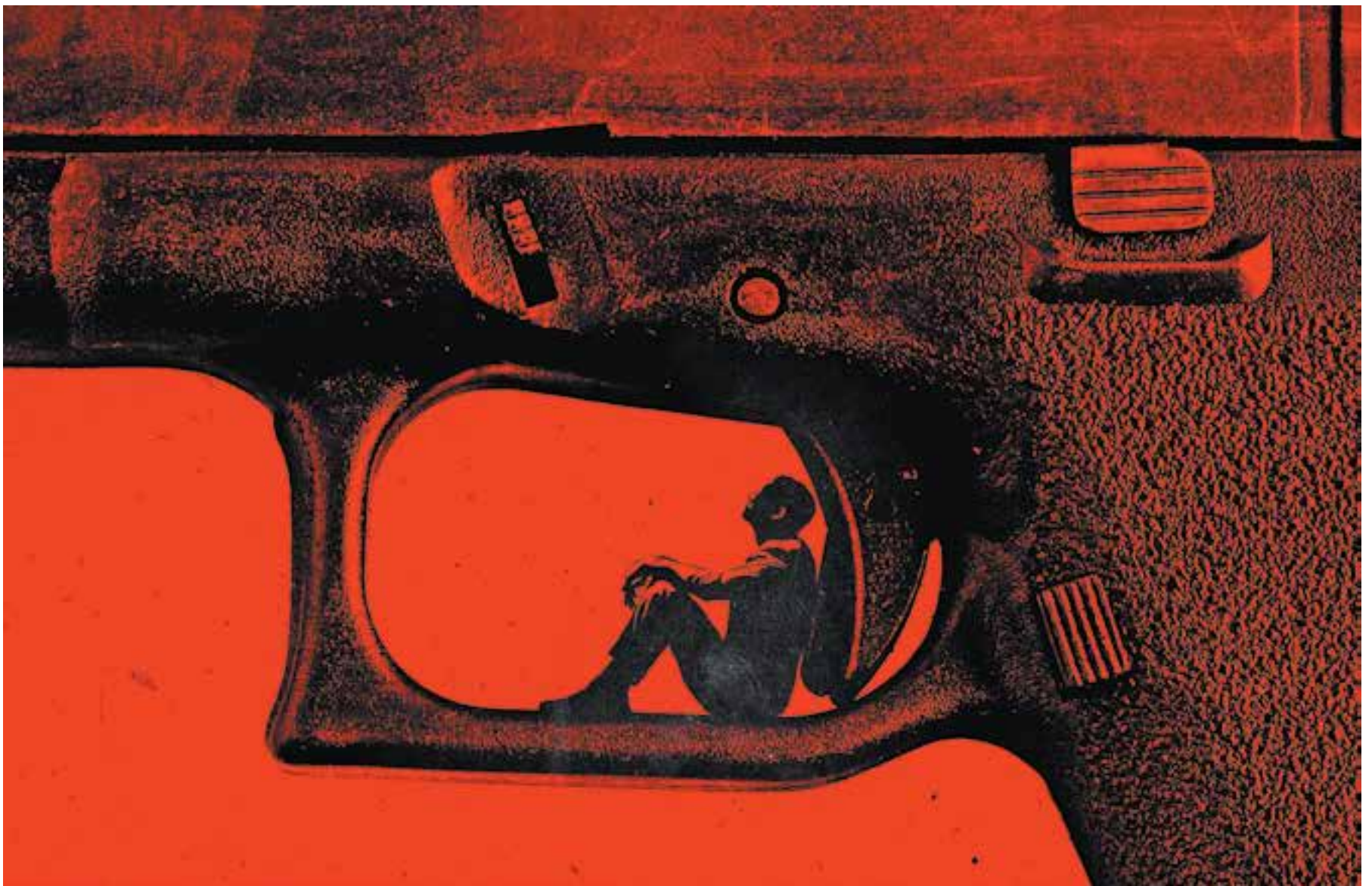


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ROB DOBI

I Had Never Touched a Gun Before the Las Vegas Massacre. Then I Bought One.

A liberal snowflake gets to know gun culture from the inside.

BY SEAN NELSON

Three days after the deadliest mass shooting in American history, I fired a handgun for the first time.

Because I am alive in the 21st century, the subject of guns is frequently on my mind. Specific details stick in the mind and retain their capacity to shock—the crowd being mowed down through broken windows in the Las Vegas hotel, the killer in the Texas church shooting babies at point-blank range, the man who crawled across the floor at Pulse nightclub to stuff his bandanna in another man's gunshot wound while the shooter continued to fire, the six little kids hiding in the closet at Sandy Hook who decided to make a run for it only to be slaughtered moments after they opened the door.

According to a running tally maintained by the *New York Times*, 555 incidents have qualified as mass shootings in the 511 days that elapsed between Orlando (June 12, 2016) and Sutherland Springs (November 5, 2017). The last time I looked at the Gun Violence Archive, 13,581 people had been killed and 27,700 wounded in gun-related violence in the United States so far this year, but those num-

bers will be higher by the time you read this.

People generally opposed to increased gun-control legislation will point out that only 317 (less than 1 percent) of the gun-violence incidents this year could be called a "mass shooting" (defined as four or more victims, not counting the shooter), and thus, the effort to restrict access to firearms popularly known as "assault rifles" is a hysterical liberal overreaction that infringes on basic principles of freedom guaranteed by the Second Amendment to the US Constitution.

People in favor of increased gun-control legislation will counter that 317 mass shootings is 317 too many, and that easy access to the kind of weapons used in them is too high a price to pay, no matter how many non-psychotic firearm enthusiasts there are in the world.

Both sides have a point.

Both cases are founded on coherent legal and moral principles.

Neither side shows any sign of being persuaded by the other.

That's the larger reason guns are on my mind. They're a literal, physical manifesta-

tion of the great divide between America and America. It has never been more culturally acceptable to choose whatever facts or non-facts you allow into your subjective reality.

But unlike so many clear-cut, bafflingly contentious subjects in American life—racial equality, health-care affordability, abortion rights, climate change, LGBTQ rights—the issue of guns actually is somewhat complicated.

That complication has been obscured by voices on both sides. The loudest obviously belongs to the National Rifle Association and its 40-year blitzkrieg of political bullying and duplicitous social engineering. Founded in 1871 to promote marksmanship and gun safety, it has spent the past few decades manipulating its loyal, credulous membership into viewing a legitimate public-health issue as a burlesque conflict between tyranny and liberty.

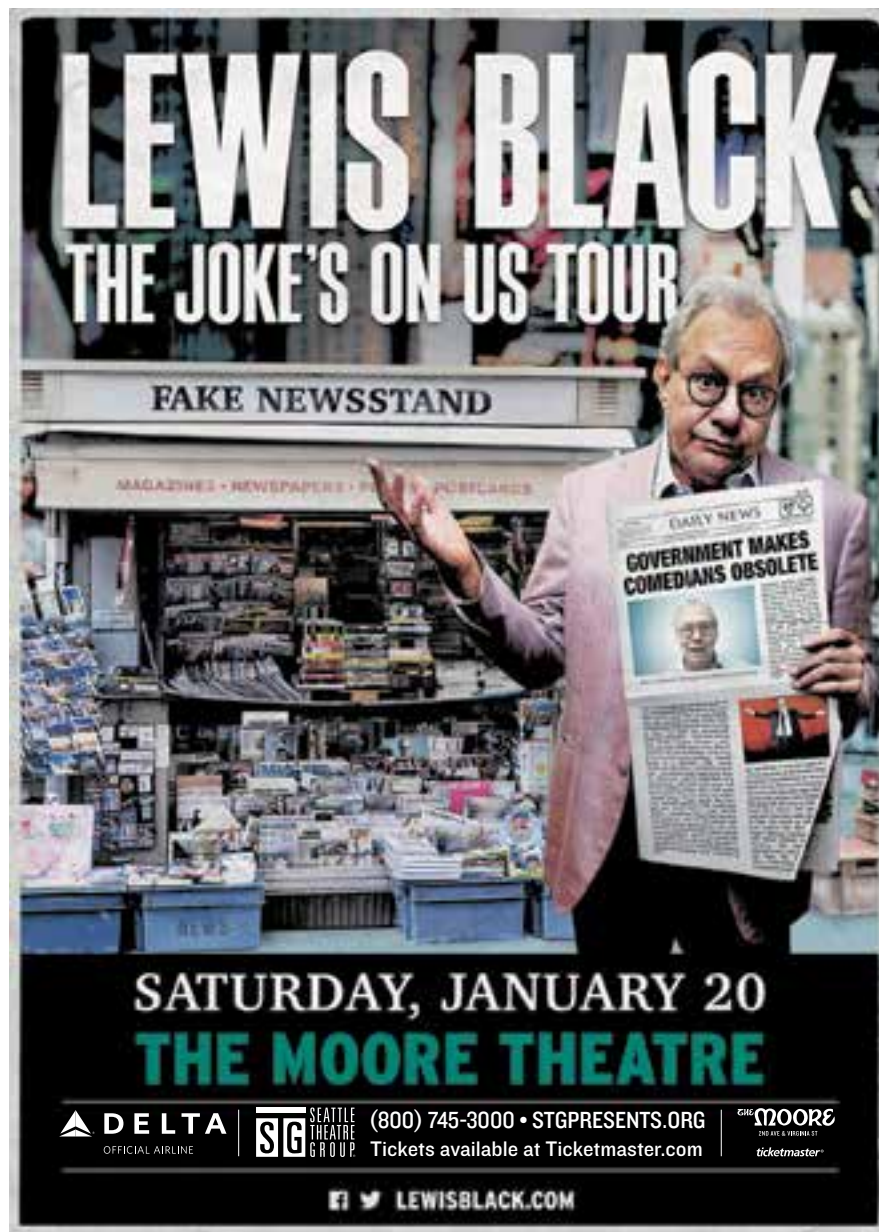
Ad hominem attacks on gun owners also contribute to the cacophony, drowning out valid arguments for increased gun regulation with emotional calls to ban all guns or repeal the Second Amendment altogether—tall or-

ders when Congress couldn't even be bothered to pass the Manchin-Toomey amendment (to expand background checks) four months after Sandy Hook.

The only two significant pieces of federal gun-control legislation passed in the past 50 years—the Gun Control Act in 1968 and the Brady Bill in 1993—were enacted when Democrats controlled the White House, House, and Senate, as the gun blogger Mike Weisser points out. The Brady Bill's passage was a major contributing factor in the so-called Republican revolution in the 1994 midterm election.

Of course, as with all ideological disputes in this country, both sides relish the opportunity to call each other rednecks, snowflakes, psychos, elites, and far worse. And so, the actual point of contention—guns (access to, violence caused by)—is obscured by the dust cloud kicked up by two groups of people hating each other.

I'm not saying I'm above the vilification game; I've been an ardent participant in it for years, in print and in person, feeling personally affronted and attacked by certain ►



LEWIS BLACK
THE JOKE'S ON US TOUR

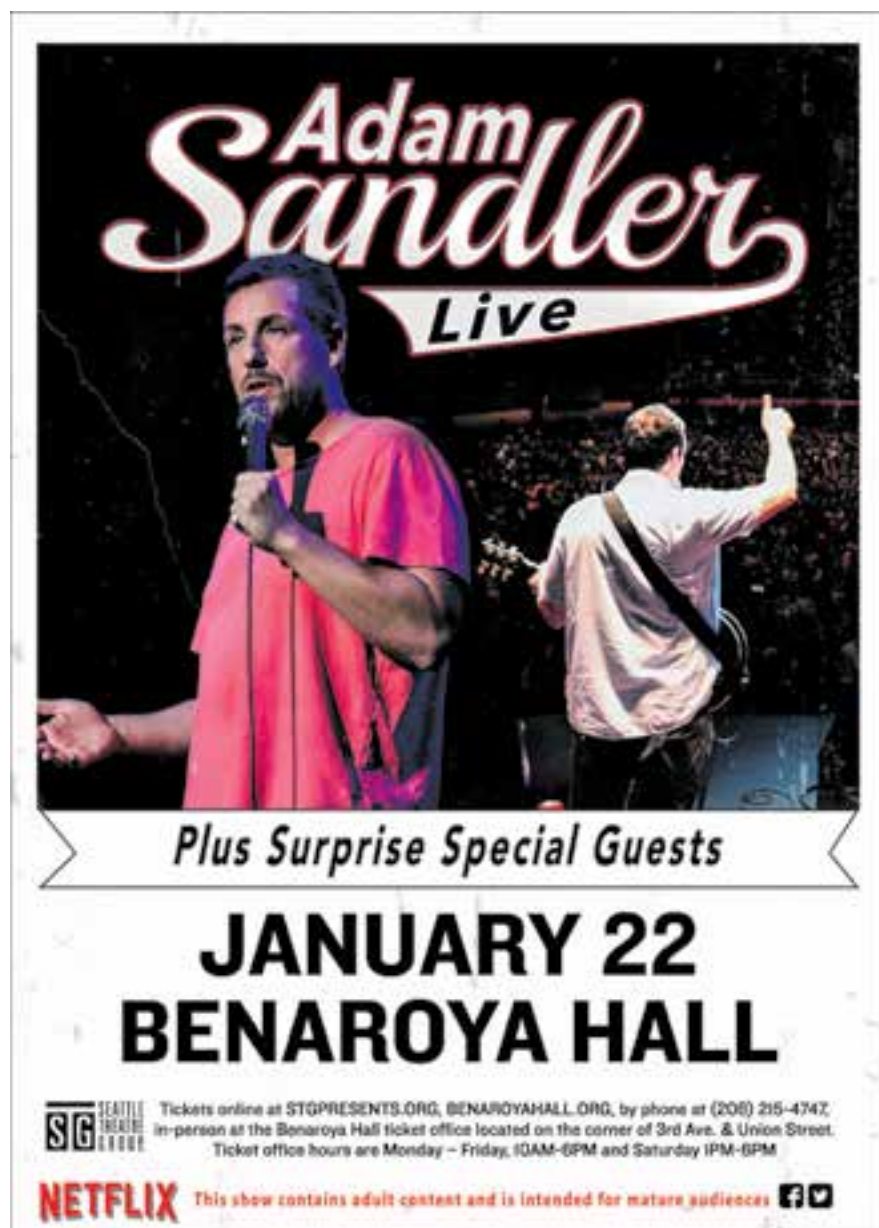
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◀election results, and personally vindicated by others. And while I don't have much time for the whole idea of trying to "understand where Trump voters are coming from," I'm also increasingly uneasy with the spirit of wishful isolationism and refusal that animates both the left and the right.

I know where I stand on gun control: I'm for it. Background checks, licenses, and other restrictions designed to limit the ease with which deadly weapons are bought and sold seem like obvious, essential tools for mitigating not only the high-profile crisis of mass shootings, but the flagrant handgun violence that constitutes a far greater percentage of annual homicides and suicides. According to a report this year from the Centers for Disease Control and Prevention, roughly half of all murdered American women are killed by husbands, boyfriends, or exes, and 54 percent of those are gun deaths.

The idea that gun regulations should be regarded as a threat to constitutional freedom is a treacherous hoax. And yet, it's patently unfair to paint all gun owners (roughly one-third of Americans) as crazy rubes tooling up for the day the revenuers show up to raid their compound.

Some people just like guns, and it doesn't make them crazy and it doesn't make them dangerous. It makes them gun enthusiasts, the same way some people like cars or guitars or cats.

That may be obvious to you. It wasn't to me. I've lived in cities my entire life, including a few (LA, NY, DC) with notorious criminal reputations, and I currently reside in Pioneer Square, where I hear gunfire out my bedroom window on a regular basis. And still I found I had no idea what would motivate a rational civilian in a city like Seattle to want to own, and carry, a weapon designed to intimidate and kill other humans.

So I decided to buy one and find out.

Right on Target

My project was simple: Buy a handgun and carry it, loaded, on my person, for some period of time. My goal was even simpler: See how it felt. Prior to this experiment, I had never even held a handgun. The only one I ever saw up close belonged to my father, a Walther PPK; he showed it to me once when I was 18. I didn't pick it up because I was worried it might go off.

I didn't know the difference between one brand and another; I didn't understand that "caliber" referred to size of ammunition, and until I actually thought about it, I didn't realize why some guns were called pistols and others revolvers. I was a neophyte, verging on phobic. I thought of guns as dark magic, unpredictable talismans, better left alone.

I had no illusion that learning to hold, shoot, own, care for, and carry one would make me an expert in anything, only that it would bring me one step closer to being able to participate in the gun-control debate without having to say, "I mean, I've never even held a gun before, but..."

The first step was to apply for a concealed carry permit.

I walked two blocks from my apartment to the county courthouse, went through the metal detector, turned left, and entered the small, plain King County Sheriff's Office. There was one other person waiting. The clerk asked how he could help me. Making an effort nei-

ther to wince nor apologize, I said, "I'd like to apply for a concealed carry permit?"

I expected heads to turn, brows to furrow, needles to scratch off records. Instead, he handed me a clipboard with the application on it and a pen and gestured to an empty counter where I could fill it out. I filled it out.

The questions: 14 fairly standard-looking yes/no items about whether or not you have arrest warrants or convictions, or have ever been "adjudicated mentally defective" or committed to a mental institution. Only question five gave me pause: "Are you an unlawful user of, or addicted to marijuana, or any depressant, stimulant, or narcotic drug, or any other controlled substance?" I mean, no, as it happens, but still, they're more worried about weed than a desire to commit murder, or the ability to demonstrate competency?

I finished and paid the \$48 fee. A woman in uniform ushered me into the back, where she scanned my fingerprints into the FBI database. While she ran my fingers over the glass screen, we chatted about traffic in Southern California, where she'd just moved from and where I grew up. She told me she couldn't afford to live in Seattle proper, so she commuted every morning from Burien. It took an hour each way.

When I was all finished, I submitted my application and receipt to the clerk at the front. He had me write my address on a sheriff's office envelope and told me that processing would take about 30 days. Eager to begin my experiment, I asked if there was any way the process could be expedited. He bent his head down, looked me in the eye, and said, with textbook civil-servant mirthlessness, "Sometimes it takes 60."

I got the message and left—elapsed time, less than 15 minutes. The permit arrived in my mailbox exactly 30 days later, and I began planning step two: a handgun safety class. I settled on Right on Target at the West Coast Armory, also known as the Bellevue Gun Club. Three hours of entry-level instruction for \$90, which also included the use of guns and ammunition.

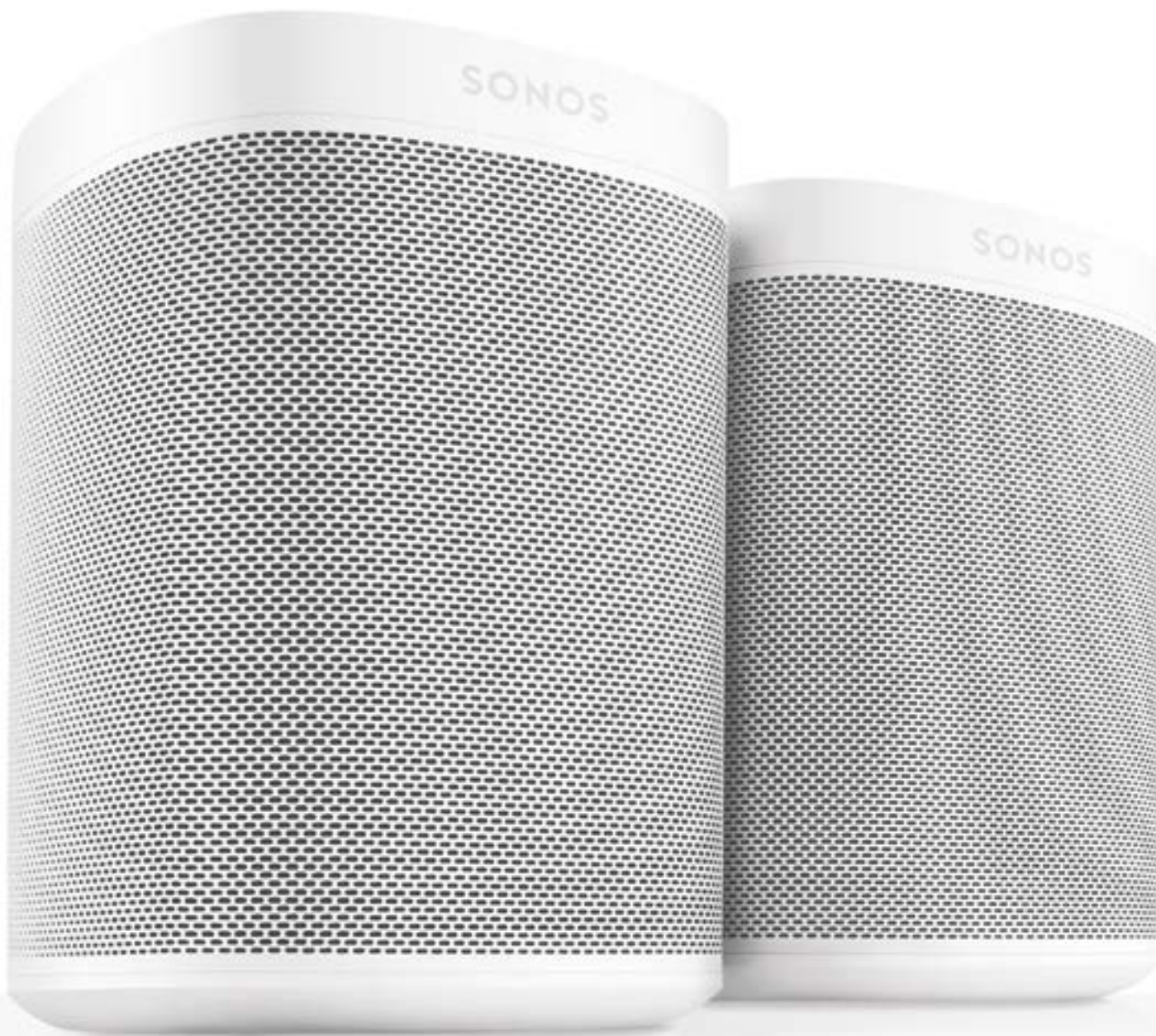
I scheduled an appointment for the night of Wednesday, October 4. Three nights before the class, Stephen Paddock shot more than 600 people and killed 58 of them from the window of his hotel room at the Mandalay Bay in Las Vegas. I wondered if it would be addressed in the class. It wasn't.

Firing for the First Time

Right on Target was taught by two NRA-certified US Marines, who conveyed a breathtakingly comprehensive knowledge of firearms—their history, their variety, their mechanical operation, and the laws that govern them. I was particularly struck by Brett Bass, a tall, affable guy who communicated his command of the subject matter with the wit and warmth of a born teacher.

Later, after the class, I asked if he'd be willing to talk to me for this story. I learned more in our four-hour conversation over pancakes and coffee than I have from any number of impassioned pro- and anti-gun editorials. Internet shouting is no match for face-to-face communication, particularly with someone who knows more than you do. Thinking of guns strictly as an us-and-them, pro-or-con binary is a recipe for stalemate. Bass's friendly eloquence in and out of ►

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◀class provided an essential reminder that you can't deal with this issue without getting real about its moral, legal, ethical, and human dimensions, and without being prepared to surrender your assumptions about the people who disagree with you.

Partly because the defense of gun rights is a major part of his professional and personal life, and partly because we shared a belief that a civil dialogue between two people who broadly disagree is necessary and important, I felt like I could ask him anything. So I asked: Why do you need a license to drive a car but not to own a device designed to kill people? His answer, though not surprising, was undeniably true. The right to drive isn't enshrined in the Bill of Rights, but gun ownership is. We can debate the definitions of "well regulated" and "militia" and "arms," but in 2008, the US Supreme Court confirmed: "The Second Amendment protects an individual right to possess a firearm." End of debate.

There's no way to know how many people are out there, on the bus, at the cafe, at the grocery store, secretly armed, just in case, just because.

Bass said, "I know it's not a compelling argument for somebody who looks at it through the lens of the possible harm that could be inflicted with these things—which is a completely reasonable thing to be concerned about, I don't even slightly disagree. But in the legal framework of it, they're completely different."

As for the class: We were shown several variations of revolvers and pistols, and given briefings on safety, utility, grip, stance, and fundamentals of marksmanship. Then it was time to shoot. We moved from the classroom to the range, donned ear and eye protection, and divided into three groups of four. We took turns moving to the tables set up three yards from the targets, selecting one of the several available guns, loading its magazine or chamber with three rounds of ammunition, and firing.

When my turn came, I chose the 1911 model Ruger single action .45 caliber pistol ("doing good work for over a century"), loaded the magazine, picked the gun up with my right hand, careful to keep it pointed forward at all times, held my index finger along the side of the barrel while fitting the magazine into the heel with my left hand, fumbled to perfect the two-hand grip style, right thumb over left to protect against slide burn, cocked the hammer, assumed the recommended stance—feet slightly wider than shoulder width, right foot a half step back, knees bent, body leaning slightly forward (nose over toes), gun straight out from chest, elbows bent slightly—and took aim at the little paper bull's-eye.

My hands trembled terribly. My heart pounded. My body felt unnatural and absurd. I fired the three rounds, felt the kick, smelled the smoke, and went to the back of the room to await my next turn. My aim was

pretty lousy in terms of accuracy, but relatively consistent. The whole thing was both exhilarating and anticlimactic. During the next two rounds I shot a .38 caliber revolver and a 9 mm Glock model 17, the world's most popular (and ugliest) handgun brand.

Class dismissed.

I realized on the drive home that the underlying premise of the class—beyond the expert instruction on how to safely use a gun—was that carrying a concealed weapon on your person at all times (unless you're in a bar or a federal building or a post office) is a normal, practical, responsible thing to do.

I will confess to naïveté, or maybe cognitive dissonance, on this score. I knew concealed carry was legal in Washington and that more than 450,000 residents of the state have concealed carry permits (CCPs). I also knew that the concealed carry movement was one of the NRA's most conspicuous triumphs over the past three decades. In 2016, more than 14.5 million CCPs were issued in the United States (the number grew 215 percent during the Obama administration, which is not a coincidence). I now had one, too.

But somehow, I hadn't quite put it together that people were actually using them like it was no big deal. The instructors even pointed out that the right to concealed carry is not negated—as many people assume it is—when a business has a sign on its window that says "No Guns Allowed." That sign, the instructors said, is a property owner's request, not a legal requirement.

There's no way to know how many people are out there, on the bus, at the cafe, at the grocery store, secretly armed, just in case, just because. But I was about to become one of them.

One of Those People

I decided to buy a Glock, partly because it was the most popular (61 percent of US police carry one), but also because it was the one that had felt the best in my hands when I fired it. The criticism that they are ugly, boxy, and unstylish is hard to deny, but then, the idea that a gun could be a thing of beauty is totally alien to me. It's a gun. It's a tool. It's for killing people. How can that be beautiful?

I feel the same way about cars, by the way. They may have fine qualities if you need to get somewhere, but their function precludes beauty. I remember boys bringing car magazines to school starting in fifth grade, comparing this or that Ferrari or Lamborghini, and realizing that there were certain aspects of masculine bonding that would never be available to me.

These two aesthetic aversions then came together, because if you live in Seattle and want to buy a handgun, you're going to have to do some driving. On January 1, 2016, the city imposed the Firearms and Ammunition Tax—\$25 per gun and 5 cents per round of ammunition above .22 caliber, 2 cents per round .22 and below. The result: Nearly every gun retailer in the city limits has either gone out of business or moved to Lynnwood.

The tax has raised less money than the \$300,000 to \$500,000 Tim Burgess predicted it would when he proposed it—reaping less than \$200,000 in its first year. That money is meant to defray the cost of treating gunshot victims at Harborview, but it

has been tied up pending the resolution of a lawsuit brought against the city by the NRA, the Bellevue-based Second Amendment Foundation, the National Shooting Sports Foundation, and two local gun retailers. One can't help thinking that the consequence of having fewer gun retailers in Seattle proper may have been the underlying goal to begin with, which is exactly what the plaintiffs in the suit claim, according to the *Seattle Times*. The state supreme court ruled in August to uphold the tax.

The biggest gun retailer that remains in the city, Outdoor Emporium, is located just a few blocks from where I live. But it is a plaintiff in that anti-tax lawsuit, which made me think twice about wanting to patronize it. So, after a bit of scouting around, I went back to the West Coast Armory gun shop, determined to walk out armed.

I spent a long time walking around that small store, pretending I had any idea what I was looking at or for. When the sales staff asked if I needed help, I said no, no, thanks, just looking. The truth was that I was scared to state my business, lest it be made clear how little I knew about what I was there to buy.

But by my third circuit around the accessories, I was afraid of coming off like a deranged person, so I finally caved and asked about the difference between the Glock series 19 Gen 4, retailing at \$550, and the Gen 5, which went for \$599. The salesman listed a bunch of features that I forgot at the precise instant I heard them, but I said, "I'll take it."

Next came a predictable barrage of accessory upselling: a holster, a case, a cleaning kit, ammunition, etc. I pretty much acquiesced to everything he recommended, but I drew the line at a gun safe, reasoning that there are no children anywhere near my life, and my dogs were unlikely to go snooping around the locking hard-shell briefcase in which I was planning to store the weapon.

I had to show my ID and concealed carry permit, and fill out a form very similar to the one I'd filled out at the sheriff's office. Then he entered me into the background check database. People always lament how easy it is to buy a gun, suggesting that the background check process is too lenient, so the moment he pressed send, for journalistic purposes, I started the timer on my phone. He apologized that it seemed to be running a little slow. Then he said, "Okay, you're good to go!" and began to ring me up. Elapsed time: four minutes, 58 seconds. It had taken me longer to pick out a holster. Total cost: \$892.05.

Gun, Gun, Gun, Gun, Gun, Gun

When I got the gun home, I stared at it, held it, pondered it, and tried hard to think of it as mine. There it was, undeniably owned by me, in all its clunky, boxy, Glocky glory.

Sitting there on my kitchen table, unloaded but next to a box of bullets, it was almost as though the gun was pulsating. The center of gravity in the room changed unmistakably. It was now a room with a gun in it.

As I loaded the magazine with bullets (a bit of a squeeze, PS), I literally flinched as I imagined misfiring. What if one of these little brass and lead numbers went out the window and hit someone waiting for the bus across the street, or went through the wall

and hit one of my neighbors, or went across the room and hit one of my dogs? How many lives could be ended, and how many more ruined, all because of this ugly L-shaped tool?

The design genius of a firearm is that everything about it bends toward functionality. You have to work to keep your finger off that trigger. Once the bullets are in the magazine, and the magazine is in the gun, a tense coil stands poised to push the first bullet into the chamber, and once it's there, the potential energy waiting behind it is massive. Once triggered, that energy has started wars, destroyed families, cut short the lives of artists, leaders, and ordinary people who did nothing to deserve it. It's a lot of destructive capability to be holding in your hand or wearing on your hip.

You could almost say that a gun wants to be shot. I know that sounds like a magic busload of hippie nonsense, and I have no doubt that experienced gun collectors would scoff at the idea, but I swear I felt it. Not like it was calling out to me or anything, but as soon as it was in the room, it was the main thing about that room, a temperature raiser, an undeniable source of power.

You could almost say that a gun wants to be shot. I know that sounds like a magic busload of hippie nonsense, but I swear I felt it.

That became true everywhere I took it for the next several weeks, even though I almost never disclosed its presence to the people I was with. I took it off when I got to work and when I went places where they serve alcohol, but I wore it pretty much everywhere else, in a Eidolon graphite holster inside the waistband of my pants (the holster model I bought was designed as an "appendix carry"). Though the Glock is easy to shoot, it is extraordinarily impractical to carry if you don't want anyone to know you're carrying it.

It's also physically uncomfortable. Sitting down involves a good deal of futzing to keep it from pushing up into your kidneys. And wherever you go, there's a bunch of plastic and metal digging into your stomach, pelvis, and thigh. But you can get used to it if you're determined to.

The thing I found harder to get used to was this feeling: I'm carrying a gun. Holy shit. There's a gun in my pants. I wonder if anyone can see it poking through my shirt. Why would anyone be looking at my shirt? Because there's a gun underneath it! Because, as previously mentioned, I have a gun. Gun, gun, gun, gun, gun, gun, gun, gun, gun, gun, gun. (The inside of my head was starting to sound like the bumper on *Law and Order: GUN-GUN!*) The sensation of gun at the center of everything, the existence of which was known only to me, never subsided.

I could imagine how some people might feel emboldened or vindicated by the existence of this secret power. But to me, it never felt like that. I never felt glamorous, like a secret agent in a movie. I just felt furtive and untrustworthy, afraid of being found out. The few times I went out without carrying, having forgotten or just chosen not to bother, ►



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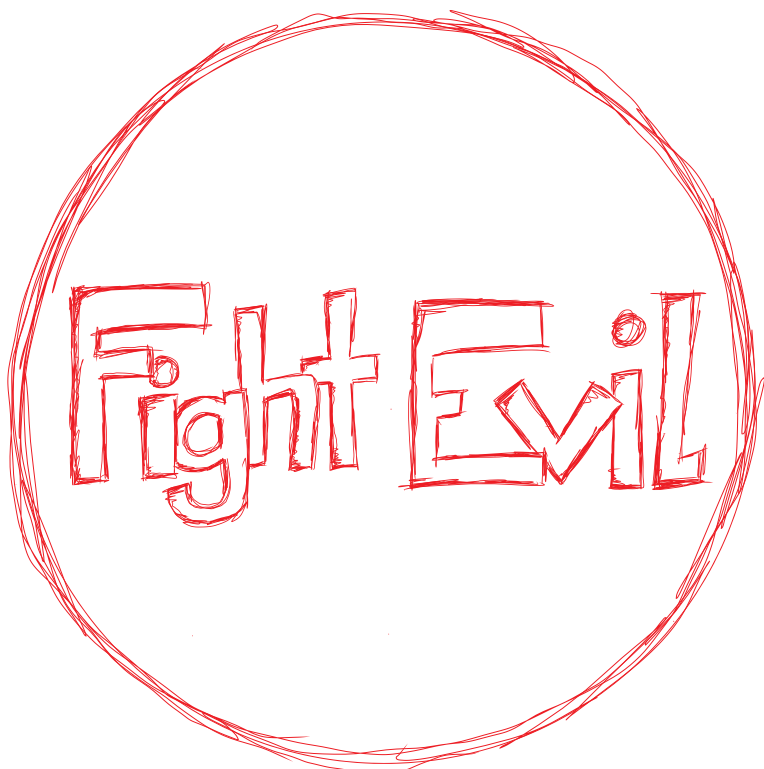
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◀ I didn't feel unsafe. I felt unburdened.

I wouldn't say I went out looking for dangerous situations, but I was curious about whether the gun might serve as a divining rod for them. It didn't. I went through my life as before, working, walking my dogs, buying groceries, making music—only now with a gun. I showed the gun to some friends at a recording session, and I was shocked as one of them, a guy I've known for 15 years, expertly broke it down into pieces within seconds of my handing it to him, examining each component in its turn and telling me I needed to clean it. I had no idea he knew how to do that.

I solicited stories from friends about how they felt about guns. About half of them expressed utter contempt for even the word “guns.” Several others, however, told me they had grown up around guns, and had a certain respect and even fondness for them, but that the only ones they owned were heirlooms that they kept, if they kept them at all, broken down and locked away in a closet. Two of them admitted to keeping handguns. One admitted to concealed carrying on occasion. Almost every single person from this second group said two things: (1) They favor gun control, and (2) please don't use their name.

One day, I went to the gun range with my father. I brought my Glock and he brought his Walther. We laughed because it was such a cliché olde American father and son ritual, precisely the kind of thing we have never once done in any other form. I shot 60 rounds. (The NRA recommends shooting at least 50 per month to maintain your technique.)

My aim remained poor no matter what distance I shot from, always dragging low and to the right. His wasn't much better. When it was over, we washed the lead dust off our hands and talked about the Second Amendment, which I was surprised to learn he's a bit of an absolutist about. To him, owning a gun is about the right more than the gun itself.

Guns being fired carry an enormous amount of kinetic energy, my father observed. Most of it is released with the bullet, of course, but much of it kicks back into the hands of the person doing the shooting. I retained that energy, along with the smell of powder on my shirt. I couldn't sleep that whole night.

I believe the NRA's rhetoric about “good guys with guns” is largely bullshit, the same as all marketing that tells you one thing in order to sell you another. Nonetheless, I thought that if my experiment was going to be fair, I should try a little harder to put myself in situations where I might have reason to feel, if not actually imperiled, then at



SEAN NELSON

This is the first gun I ever shot, a 1911 model Ruger.

least uneasy. Fortunately, I live right around the corner from what KIRO once called “the most dangerous block in Seattle.”

The stretch of Third Avenue between Yesler and James has a vastly higher incidence of reported violent crime—including drive-by shootings, robberies, and homicides—than any other comparable block in the city. Though KIRO's reporting on the street was predictably hysterical, there's no denying the air of desperation and illness that pervades the area. I have walked down it countless times coming to or from home. It is, in fact, where I went to apply for my concealed carry permit. I now made a point of walking down the block, at several times of day, while exercising the right granted me by that permit. It felt ghoulish, like I was looking for trouble where trouble already abounds.

There is not one problem on Third Avenue that can be solved with a gun. The street is a tableau vivant of the greatest hits of American governmental failure since Ronald Reagan—the first candidate ever endorsed by the NRA—took office. Defunding of education, deprioritization of mental health care and social programs in theory and in practice, a selectively enforced “war on drugs” that disproportionately targets the black population, a related agenda of mass incarceration that does the same, and the pervasive sense that poverty is necessarily the fault of the poor.

In that same period, the number of guns owned by Americans has skyrocketed—to an estimated 300 million, according to the

Congressional Research Service—based on the premise that “crime” is on a rampage. In fact, as has been widely reported, violent crimes have decreased sharply over the past 30 years, a statistic complicated by the fact that gun ownership and concealed carry permits have flourished during the same period.

Whether or not there's a causal link between those two seemingly contradictory facts is impossible to establish. Nonetheless, it's worth keeping in mind for people on either side of the gun-control debate. More noteworthy to me is the often unspoken truth that if you're going to carry a concealed gun on your person, and you really believe you're doing it as a form of self-defense, you must be prepared to take someone's life. Not in theory, like if you had a time machine, or some far-flung nightmare scenario, but right now, right here, everywhere you ever go.

It's one thing for an active-duty soldier to live in a state of being mentally prepared to kill at any time. It's something else for an accountant, or a programmer, or a bus driver. I believe living in a state of constant readiness for disaster invites disaster. I believe the presence of a gun invites problems for which a gun seems like a solution.

I knew there was an element of this experiment that was playing with fire. I knew I was carrying around the power to kill anyone I saw.

But I also knew the truth of the matter is that there's only one person I've ever wanted to kill.

Uh, Trigger Warning

The first time I was hospitalized for acting on suicidal ideation, I was 15 years old. It wasn't a serious attempt—but it was a serious harbinger of the nearly 30 years that have followed. During that time, my feelings on the subject have ranged vastly, from no danger at all to dialing the first two digits of 911. I have envisioned killing myself in styles baroque and anonymous. I have written extensive suicide notes, including personalized messages to everyone I care about. I have pushed the edge of a razor blade until the tip punctured my wrist, and then stopped. But the realistic, recurring fantasy has always involved a gun.

I don't feel suicidal all, or even most, of the time. I take medication to help. But I've only been taking it for about 10 years, so the memory of thralldom to the feeling—that any effort of any kind in any direction was total futility—is never far from the surface. It's like an ongoing dialogue with a voice in your mind, which is also you, telling you that your imminent death is both necessary and beneficial, that nothing else will do. Sometimes it's a whisper, sometimes a scream. When the medication is working, it's just a rat scratching in a walled-off room, like a madwoman in a gothic English novel.

For many years, I'd developed a ritual. It's not rational, and in some ways it doesn't even feel totally conscious. When things got bad, I would drive by gun stores. When things got very bad, I would park outside the gun store. And when things got very, very bad, I would go into the gun store and compare prices for shotguns and handguns. I was always surprised by how cheap they were. But I never had the nerve to talk to one of the clerks, for fear I'd be found out.

In researching this article, I was surprised to discover that more than 60 percent of gun-related deaths nationwide are suicides. The figure is 75 percent in Washington State, according to King County Public Health. I learned this after I'd bought my gun, and after I'd been carrying it for a while. It obviously reframed the terms of the experiment to a huge extent. But it also made me realize that the feeling I described earlier, of feeling uncomfortable for carrying around this terrible secret, preceded the gun by a long time.

Though I hadn't admitted this to myself earlier, it was perhaps inevitable that the very first thing I did when I brought the gun home and was alone with it was to put it in my mouth. Unloaded at first, then loaded ▶

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◀ (which may account for my difficulty loading the magazine). I danced around this ritual for a long time, several hours in fact, but I knew I had to get up close to it. This was the step beyond the drive-by, beyond the parking, beyond the browsing. This was brinkmanship with the part of myself that insists my existence has no value, that things will never improve.

Things weren't especially bad at that moment, but they weren't especially great either. They were life. I had no intention of pulling that trigger. I kept my index finger rigidly along the barrel, in the position taught to me at the West Coast Armory. But from a strictly ergonomic perspective, a gun most definitely does want to be shot. Your finger wants to go there. The trigger is begging to be squeezed. I put my finger on the trigger, aware that 5.5 pounds of pressure was all it took to pull it, vowing absolutely that I would not pull it. But I held it there, for a while. I'd love to tell you that it was the sound of my dog scratching at the door or a call from my mother or some other love intervention that slapped the sense into me, but it wasn't.

The slider of the Glock is a big, long rectangle with rounded edges, and the business end is about four inches around, with a sight on top. It is, in short, extremely uncomfortable to have in your mouth, even turned sideways. I don't know what it's like for other people who suffer from this problem, but for me, the most disturbing element of envisioning your own death is the version of events where you mess up and miss, maiming yourself like that poor Judas Priest kid, or causing brain damage, paralysis, or some other horrible affliction that makes life even more unbearable and makes you even more of a burden and an affront than you were to begin with.

In this moment, with a big mouthful of that Glock, not intending suicide but, indeed, contemplating it, I thought of the recoil I'd felt during the shooting portion of gun class, and started picturing how that kick would splinter my teeth, send the shards flying across the room. If I survived, I'd have to face the further indignity of a mouthful of stumps. Someone would have to collect the pieces. However absurd this sounds, it did the essential work of taking the ideation out of the realm of abstraction, where the unconscious mind is really in command, and forcing it to be literal, to deal with the facts. And to put the gun down.

Guns Do Kill People

I was in London when I heard the news about the guy in the church in Texas going aisle by aisle, shooting crying babies at point-blank range. I was, again, as ever, shocked—and unsurprised.

Five thousand miles away from the carnage, I also felt chastened. You don't need to have guns on the brain to be struck by the absence of them from the everyday landscape of the UK; all it takes is seeing a couple of unarmed police officers in a tube station. There are between 50 and 60 gun homicides each year in Great Britain, though the numbers are growing. That's how many people died in the Las Vegas shooting alone.

Of course, mass shootings are not only about homicide; they tend to involve domestic-violence perpetrators with suicidal, or at least fatalistic, urges that have metastasized

to include a desire to kill as many others as possible.

For years, the NRA has denied a causal relationship between the availability of guns and the incidence of homicide and suicide, because, naturally, it's notoriously difficult for statistics to prove *cause*. Just as you can't *prove* that a profit motive invalidates the likelihood of a noble purpose.

Earlier this year, however, the NRA backed the Suicide Awareness and Prevention Education for Safer Homes Act here in Washington State, which requires prevention training and messaging in gun stores and pharmacies, and altered the laws governing firearm transfer in the event of a mental-health crisis. Brett Bass—my gun instructor—serves on the task force in charge of the effort. It's a good example of cooperation between the gun industry, the gun lobby, Democrats, health-care advocates, and private citizens.

People would still kill themselves and others if guns didn't exist, but the fact remains that they use guns more often than any other tool to accomplish both of those dreadful tasks.

But it doesn't make guns less available to anyone.

People would still kill themselves and others if guns didn't exist, but the fact remains that they use guns more often than any other tool to accomplish both of those dreadful tasks. It may not be enough to make everyone agree to regulate them, but it's enough to make the tools themselves feel tainted by association.

The shooting in Texas was a clear signal that my experiment was over. My month of gun ownership had been bookended neatly, if desolately, by two massacres carried out by white men with frightening access to firearms. Even the one who wasn't supposed to have access, the Texas shooter with the domestic-violence conviction, had it, which should tell you all you need to know about how stringently the existing laws are being enforced.

On the way to Heathrow Airport, the day after the Sutherland Springs massacre, my very chatty cab driver, a man who'd moved to England from Jamaica in 1966, heard my accent and asked me, unprompted, "Why you all so crazy with your guns?"

I said I had no idea, though I had a few. I didn't mention my own gun, which I had of course left at home, cleared, unloaded, and locked away in an empty apartment. We talked briefly about the constitutional issue, the cultural divide, and other facets of the debate, but he scoffed at the idea that it was complex. To him, the reason to have a gun was to kill someone.

I found I couldn't disagree. And before we reached the terminal, I'd decided that the best way to exercise my Second Amendment right was to waive it, and get rid of my gun as soon as I got home. ■



Free Will Astrology

BY ROB BREZSNY

ARIES (MARCH 21–APRIL 19)

NOVEMBER 22-28: In alignment with the current astrological omens, I have prepared your horoscope using five hand-plucked aphorisms by Aries poet Charles Bernstein. (1) “You never know what invention will look like or else it wouldn’t be invention.” (2) “So much depends on what you are expecting.” (3) “What’s missing from the bird’s eye view is plain to see on the ground.” (4) “The questioning of the beautiful is always at least as important as the establishment of the beautiful.” (5) “Show me a man with two feet planted firmly on the ground and I’ll show you a man who can’t get his pants on.”

NOVEMBER 29-DECEMBER 5: I hope that everything doesn’t come too easily for you in the coming weeks. I’m worried you will meet with no obstructions and face no challenges. And that wouldn’t be good. It could weaken your will power and cause your puzzle-solving skills to atrophy. It’s true that right about now you deserve a flood of slack. I’d love for you to be able to relax and enjoy your hard-earned rewards. But on the other hand, I know you will soon receive an opportunity to push to an even higher level of excellence and accomplishment. I want to be sure that when it comes, you’re ready to leap into action at full strength.

TAURUS (APRIL 20–MAY 20)

NOVEMBER 22-28: It may seem absurd for a dreamy oracle like me to give economic advice to Tauruses, who are renowned as being among the zodiac’s top cash attractors. Is there anything I can reveal to you that you don’t already know? Well, maybe you’re not aware that the next four weeks will be prime time to revise and refine your long-term financial plans. It’s possible you haven’t guessed the time is right to plant seeds that will produce lucrative yields by 2019. And maybe you don’t realize that you can now lay the foundation for bringing more wealth into your life by raising your generosity levels.

NOVEMBER 29-DECEMBER 5: You were born with the potential to give the world specific gifts—treasures and blessings that are unique to you. One of those gifts has been slow in developing. You’ve never been ready to offer it in its fullness. In fact, if you have tried to bestow it in the past, it may have caused problems. But the good news is that in the coming months, this gift will finally be ripe. You’ll know how to deal with the interesting responsibilities it will ask you to take on. Here’s your homework for the next two weeks: Get clear about what this gift is and what you will have to do to offer it in its fullness.

GEMINI (MAY 21–JUNE 20)

NOVEMBER 22-28: I used to have a girlfriend whose mother hated Christmas. The poor woman had been raised in a fanatical fundamentalist Christian sect, and she drew profound solace and pleasure from rebelling against that religion’s main holiday. One of her annual traditions was to buy a small Christmas tree and hang it upside down from the ceiling. She decorated it with ornamental dildos she had made out of clay. While I understood her drive for revenge and appreciated the entertaining way she did it, I felt pity for the enduring ferocity of her rage. Rather than mocking the old ways, wouldn’t her energy have been much better spent inventing new ways? If there is any comparable situation in your own life, Gemini, now would be a perfect time to heed my tip. Give up your attachment to the negative emotions that arose in response to past frustrations and failures. Focus on the future.

NOVEMBER 29-DECEMBER 5: Happy unbirthday, Gemini! You’re halfway between your last birthday and your next. That means you’re free to experiment with being different from who you have imagined yourself to be and who other people expect you to be. Here are some inspirational quotes to help you celebrate. (1) “Those who cannot change their minds cannot change anything.” —George Bernard Shaw. (2) “Like all weak men, he laid an exaggerated stress on not changing one’s mind.” —W. Somerset Maugham. (3) “A foolish consistency is the hobgoblin of little minds. With consistency a great soul has simply nothing to do.” —Ralph Waldo Emerson. (4) “The snake which cannot cast its skin has to die. As well the minds which are prevented from changing their opinions; they cease to be mind.” —Friedrich Nietzsche.

CANCER (JUNE 21–JULY 22)

NOVEMBER 22-28: So begins the “I Love to Worry” season for you Cancerians. Even now, bewildering self-doubts are working their way up toward your conscious awareness from your unconscious depths. You may already be overreacting in anticipation of the anxiety-provoking fantasies that are coalescing. But wait! It doesn’t have to be that way. I’m here to tell you that the bewildering self-doubts and anxiety-provoking fantasies are at most 10 percent accurate. They’re not even close to being half true! Here’s my advice: Do NOT go with the flow, because the flow will drag you down into ignominious habit. Resist all tendencies toward superstition, moodiness, and melodramatic descents into hell. One thing you can do to help accomplish this brave uprising is to sing beloved songs with maximum feeling.

NOVEMBER 29-DECEMBER 5: I suggest that you take a piece of paper and write down a list of your biggest fears. Then call on the magical force within you that is bigger and smarter than your fears. Ask your deep sources of wisdom for the poised courage you need to keep those scary fantasies in their proper place. And what is their proper place? Not as the masters of your destiny, not as controlling agents that prevent you from living lustily, but rather as helpful guides that keep you from taking foolish risks.

LEO (JULY 23–AUG 22)

NOVEMBER 22-28: Your lucky numbers are 55 and 88. By tapping into the uncanny powers of 55 and 88, you can escape the temptation of a hexed fiction and break the spell of a mediocre addiction. These catalytic codes could wake you up to a useful secret you’ve been blind to. They might help you catch the attention of familiar strangers or shrink one of your dangerous angers. When you call on 55 or 88 for inspiration, you may be motivated to seek a more dynamic accomplishment beyond your comfortable success. You could reactivate an important desire that has been dormant.

NOVEMBER 29-DECEMBER 5: In his book *Life: The Odds*, Gregory Baer says that the odds you will marry a millionaire are 215 to 1. They’re 60,000 to 1 that you’ll wed royalty and 88,000 to 1 that you’ll date a model. But after analyzing your astrological omens for the coming months, I suspect your chances of achieving these feats will be even lower than usual. That’s because you’re far more likely to cultivate synergetic and symbiotic relationships with people who deepen your soul and stimulate your imagination, but don’t necessarily pump up your ego. Instead of models and millionaires, you’re likely to connect with idealistic activists, creative artists, and emotionally intelligent people who’ve done work to transmute their own darkness.

VIRGO (AUG 23–SEPT 22)

NOVEMBER 22-28: What exactly is the epic, overarching goal that you live for? What is the higher purpose that lies beneath every one of your daily activities? What is the heroic identity you were born to create but have not yet fully embodied? You may not be close to knowing the answers to those questions right now, Virgo. In fact, I’m guessing your fear of meaninglessness might be at a peak. Luckily, a big bolt of meaningfulness is right around the corner. Be alert for it. In a metaphorical sense, it will arrive from the depths. It will strengthen your center of gravity as it reveals lucid answers to the questions I posed in the beginning of this horoscope.

NOVEMBER 29-DECEMBER 5: What might you do to take better care of yourself in 2018, Virgo? Here’s a good place to start: Consider the possibility that you have a lot to learn about what makes your

body operate at peak efficiency and what keeps your soul humming along with the sense that your life is interesting. The next step will be to intensify your love for yourself. With that as a driving force, you’ll be led to discover the actions necessary to supercharge your health. P.S. Now is an ideal time to get this project under way.

LIBRA (SEPT 23–OCT 22)

NOVEMBER 22-28: We all need teachers. We all need guides and instructors and sources of inspiration from the day we’re born until the day we die. In a perfect world, each of us would always have a personal mentor who would help us fill the gaps in our learning and keep us focused on the potentials that are crying out to be nurtured in us. But since most of us don’t have that personal mentor, we have to fend for ourselves. We’ve got to be proactive as we push on to the next educational frontier. The next four weeks will be an excellent time for you to do just that, Libra.

NOVEMBER 29-DECEMBER 5: Here are subjects I suggest you specialize in during the coming weeks: (1) How to gossip in ways that don’t diminish and damage your social network, but rather foster and enhance it. (2) How to be in four places at once without committing the mistake of being nowhere at all. (3) How to express precisely what you mean without losing your attractive mysteriousness. (4) How to be nosy and brash for fun and profit. (5) How to unite and harmonize the parts of yourself that have been at odds with each other.

SCORPIO (OCT 23–NOV 21)

NOVEMBER 22-28: This is your last warning! If you don’t stop fending off the happiness and freedom that are trying to worm their way into your life, I’m going to lose my cool. Damn it! Why can’t you just accept good luck and sweet strokes of fate at face value?! Why do you have to be so suspicious and mistrustful?! Listen to me: The abundance that’s lurking in your vicinity is not the setup for a cruel cosmic joke. It’s not some wicked game designed to raise your expectations and then dash them to pieces. Please, Scorpio, give in and let the good times wash over you.

NOVEMBER 29-DECEMBER 5: I predict that in the coming months you won’t be driven by compulsions to set your adversaries’ hair on fire. You won’t fantasize about robbing banks to raise the funds you need, nor will you consider the possibility of worshipping the devil. And the news just gets better. I expect that the amount of self-sabotage you commit will be close to zero. The monsters under your bed will go on a long sabbatical. Any lame excuses you have used in the past to justify bad behavior will melt away. And you’ll mostly avoid indulging in bouts of irrational and unwarranted anger. In conclusion, Scorpio, your life should be a pretty evil-free for quite some time. What will you do with this prolonged outburst of grace and slack? Use it wisely!

SAGITTARIUS (NOV 22–DEC 21)

NOVEMBER 22-28: Journalist James A. Fussell defined “thrashing” as “the act of tapping helter-skelter over a computer keyboard in an attempt to find ‘hidden’ keys that trigger previously undiscovered actions in a computer program.” I suggest we use this as a metaphor for your life in the next two weeks. Without becoming rude or irresponsible, thrash around to see what interesting surprises you can drum up. Play with various possibilities in a lighthearted effort to stimulate options you have not been able to discover through logic and reason.

NOVEMBER 29-DECEMBER 5: “What is love?” asks philosopher Richard Smoley. “It’s come to have a greeting-card quality,” he mourns. “Half the time, ‘loving’ someone is taken to mean nurturing a warmish feeling in the heart for them, which mysteriously evaporates the moment the person has some concrete need or irritates us.” One of your key assignments in the next 10 months will be to purge any aspects of this shrunken and shriveled kind of love that may still be lurking in your beautiful soul. You are primed to cultivate a robust, resonant version of dauntless love.

CAPRICORN (DEC 22–JAN 19)

NOVEMBER 22-28: Let’s observe a moment of silence for the illusion that is in the process of disintegrating. It has been a pretty illusion, hasn’t it? Filled with hope and gusto, it has fueled you with motivation. But then again—on second thought—its prettiness was more the result of clever packaging than inner beauty. The hope was somewhat misleading, the gusto contained more than a little bluster, and the fuel was an inefficient source of motivation. Still, let’s observe a moment of silence anyway. Even dysfunctional mirages deserve to be mourned. Besides, its demise will fertilize a truer and healthier and prettier dream that will contain a far smaller portion of illusion.

NOVEMBER 29-DECEMBER 5: You know that unfinished task you have half-avoided, allowing it to stagnate? Soon you’ll be able to summon the gritty determination required to complete it. I suspect you’ll also be able to carry out the glorious rebirth you’ve been shy about climaxing. To gather the energy you need, reframe your perspective so that you can feel gratitude for the failure or demise that has made your glorious rebirth necessary.

AQUARIUS (JAN 20–FEB 18)

NOVEMBER 22-28: Judging from the astrological omens, I conclude that the upcoming weeks will be a favorable time for you to engage in experiments befitting a mad scientist. You can achieve interesting results as you commune with powerful forces that are usually beyond your ability to command. You could have fun and maybe also attract good luck as you dream and scheme to override the rules. What pleasures have you considered to be beyond your capacity to enjoy? It wouldn’t be crazy for you to flirt with them. You have license to be saucy, sassy, and extra sly.

NOVEMBER 29-DECEMBER 5: In an ideal world, your work and your character would speak for themselves. You’d receive exactly the amount of recognition and appreciation you deserve. You wouldn’t have to devote as much intelligence to selling yourself as you did to developing your skills in the first place. But now forget everything I just said. During the next 10 months, I predict that packaging and promoting yourself won’t be so #\$\$@%*! important. Your work and character WILL speak for themselves with more vigor and clarity than they have before.

PISCES (FEB 19–MARCH 20)

NOVEMBER 22-28: A snail can slowly crawl over the edge of a razor blade without hurting itself. A few highly trained experts, specialists in the art of mind over matter, are able to walk barefoot over beds of hot coals without getting burned. According to my analysis of the astrological omens, Pisces, you now have the metaphorical equivalent of powers like these. To ensure they’ll operate at peak efficiency, you must believe in yourself more than you ever have before. Luckily, life is now conspiring to help you do just that.

NOVEMBER 29-DECEMBER 5: There used to be a store in Santa Cruz called Joseph Campbell’s Love Child, named after the popular mythological scholar who wrote the book *The Hero with a Thousand Faces*. It sold items that spurred one’s “heroic journey,” like talismans made to order and herbs that stimulated courage and mini-books with personalized advice based on one’s horoscope. The store also sold “Chaos-Tamers.” They were magic spells designed to help people manage the messes that sometimes crop up in one’s everyday routine while pursuing a heroic quest. Given the current astrological omens, Pisces, you would benefit from a store like that. Since none exists, I trust you will do the next best thing: Go out and aggressively drum up all the help and support you need. You can and should be well-supported as you follow your dreams on your hero’s journey. ■

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Blunt Talk

BY LESTER BLACK



The crystal-like rocks look almost like meth, but they're 100 percent THC.

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A couple of weeks ago, I did something that looked remarkably similar to smoking meth. I used a blowtorch to heat up a glass pipe, dropped a white crystal-like rock into it, and inhaled a cloud of vapor that sent me into a deeply stoned state. Every muscle in my body relaxed like I was floating on a cloud, and I could feel each mellow beat of my heart. My mind moved from one idea to another in a disorienting spin.

The crystals I smoked don't resemble the leafy green buds of cannabis, but they're actually a highly concentrated form of weed. What I was dabbing is called THCa crystalline, and it's the crème de la crème of the cannabis concentrate world, where dabbable extracts routinely test over 90 percent THC, but only crystalline reaches the 100 percent mark.

Most people think of THC as the sole intoxicating force behind weed, but the cannabis plant actually produces more than 100 active chemicals called cannabinoids. THC is just one of them. THCa is another, which, as it is heated, converts to THC. Each one of these cannabinoids interacts differently with our brains and each has its own physiological response.

The crystalline I tried was made by Oleum Extracts, one of the only processors in Washington that produces it. Justin Marsh, co-owner of Oleum Extracts, said that even at \$120 a gram, it still sells out. (You can find Oleum products in stores across Seattle, including Dockside Cannabis, Have a Heart, Vela, Uncle Ike's, and more.)

"Every time we get some in stores, it sells out. So for us, the difficulty is putting it out fast enough," Marsh said.

THCa is one compound that Oleum has managed to isolate, but we still don't have a good scientific understanding of how all of the cannabinoids work. For almost 50 years, the federal government has made it incredibly hard to study pot and its chemical makeup. But what scientific research has been done, combined with decades of stoner experimentation, yields a fascinating wealth of possible benefits from these individual cannabinoids.

Take THCV, a slightly different chemical than its more well-known cousin. While THC is famous for giving people the munch-

ies (and Maureen Dowd a panic attack), THCV actually reduces appetite, delivers a burst of energy, and can stop a panic attack immediately.

Researchers are constantly finding differences between these chemicals. A University of Mississippi study found that some cannabinoids produce an antidepressant effect on mice, while others had no perceived antidepressant effects at all. And we haven't even talked about terpenes, the aromatic compounds found in pot that are widely considered to modify the physiological effects of god's greatest herb.

That's all to say, pot is complicated. Rigorous clinical research probably doesn't include me sitting at home doing dabs of THCa rocks on a Saturday night, but products like THCa crystalline and processors like Oleum are still doing valuable work in unraveling the inner workings of cannabis. Guild Extracts, a California processor that was one of the first to release THCa crystalline, even won a federal patent for its process of isolating the crystals. Mike Clemmons, owner of Guild Extracts, said products like THCa crystalline can control the type of high that pot delivers.

"We'd like to create a layer of predictability from our product to our consumer, to help them integrate our products into their lifestyle," Clemmons said.

This is one of the holy grails of the legal weed industry: If they can develop a way to control pot's effects, the market for both medical and recreational cannabis will exponentially increase. In theory, pot products could replace a whole slew of side-effect-heavy drugs, from anti-inflammatory medications like aspirin or ibuprofen to anti-anxiety medications like Xanax and Klonopin.

The high from that methy looking THCa crystalline was powerful, but also not that interesting. I vastly prefer Oleum's other concentrates, which are rich in a broad profile of cannabinoids and tasty terpenes, and pack a heady punch without being quite 100 percent THC. But I still think these crystalline rocks are incredibly exciting.

Both Guild Extracts and Oleum Extracts have released other single-cannabinoid or single-terpene concentrates, giving customers the ability to handpick their specific intoxicant. Who knows? Maybe in the future, instead of asking your friends if they want to smoke some pot, you'll ask if they want to try some THC-8 or some CBCVA. Or maybe it'll be CBGA with some myrcene and limonene mixed in.

Whatever it is, the future sounds bright. ■



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Savage Love

BY DAN SAVAGE

Public Players

I'm a twentysomething straight woman. About a month ago, I had a really vivid dream in which I was at a party and engaging with a guy I had just met. We were seriously flirting. Then my fiancé showed up—my real, flesh-and-blood, sleeping-next-to-me fiancé—who we'll call G. In the dream, I proceeded to shower G with attention and PDA; I was all over him in a way we typically aren't in public. I was clearly doing it to get a reaction from the guy I'd just spent the last dream-hour seducing. It was as if it had been my plan all along. Last night, I had a similar dream. This time, the guy was an old high-school boyfriend, but otherwise it was the same: flirty baiting, followed by the use of G to reject and humiliate the other guy. I was really turned on by these dreams. In real life, whenever another woman has flirted with G, I get aroused—conscious of some feelings of jealousy but drawing pleasure from them. And when other men have flirted with me, I get similarly aroused for G. There is definitely a component in that arousal that wants to tease and mock these other men with what they can't have, even though the teasing is just in my head. I would NEVER use another person like I do in these dreams/fantasies, because it's cruel. But could this become a healthy role-playing outlet for me and G? Are there ethical implications to hurting strangers (albeit imaginary ones) for sexual pleasure? From what little I know of degradation/humiliation kinks, it's important that the person being degraded is experiencing pleasure and satisfaction. Is it healthy to make someone's (again, an imaginary someone's) unwilling pain a part of our pleasure? If G is into it, this would be our first foray into fantasy/role-playing/whatever. But I worry that I might be poisoning the well by pursuing something so mean-spirited.

My Extra-Arousing Nastiness

We watch imaginary people being harmed—much more grievously harmed—in movies and on television and read about imaginary people being harmed in novels. Think of poor Barb in *Stranger Things* or poor Theon Greyjoy in *Game of Thrones* or poor Christian in *Fifty Shades of Grey*. If it's okay for the Duffer brothers and HBO and E.L. James to do horrible things to these imaginary people to entertain us, MEAN, it's okay for you and your boyfriend (if he's game) to do much less horrible things to an imaginary third person to entertain yourselves.

But why limit this to fantasy? Why not fuck your fiancé's brains out after flirting with and subsequently humiliating a living, breathing, willing third?

But first, MEAN, give some thought to what exactly turns you on about this and

then discuss it with your fiancé. It turns you on to see your partner through another's eyes for obvious reasons—when someone else wants to fuck him, you see him with fresh eyes and want to fuck him that much more. As for the power-play aspects of your fantasy, does your turn-on evaporate if your victim is a willing participant? And how do you feel about threesomes? Three-



JOE NEWTON

some don't have to involve intercourse or outercourse or any other sort of 'course, of course. Bringing someone else in—someone who gets off on the idea of being humiliated—counts as a threesome, even if all your third "gets" to do is be ditched in a bar. You could even work up to letting your willing third watch and/or listen while your fiancé gets to do what he will never get to do—fuck your amazing brains out—which would allow for the humiliation games to continue all night long.

Once G is on board, MEAN, you can start with a little role-playing about this scenario. Then, once you've established that this is as exciting for G as it is for you, advertise for your willing third. The internet is for porn, first and foremost, but it's also pretty good at bringing like-minded kinksters together. As long as your third consents to the play and gets off on it, you aren't poisoning the well or doing harm. And if you're worried it won't be as much fun if your victim is a willing participant, MEAN, remember there will be witnesses, i.e., other people in the bar who won't know it was a setup, and in their eyes you will be cruelly humiliating this poor schmuck.

Not into threesomes of any sort? Well, flirting is just flirting—it's not a binding contract—and there's no law that requires all flirtations to be strictly sincere and/or immediately actionable. A little casual flirtation with someone else before your fiancé rolls into a bar is permissible—but you'll have to let the other person know right away that

you have a fiancé and that this flirtation isn't going anywhere, and then you can't go too crazy with the PDA once your fiancé arrives.

My husband and I have been together for 15 years, married for five. He is more sexually adventurous than I am, but I try to keep up. At his request, we have gone to a few sex clubs in our area to have "public sex." That's his main interest. He promised that it would be a one-time thing but insisted we keep going back. He told me that if I ever got uncomfortable, we didn't have to go back. I told him I did not want to go to any more sex clubs, and he found a loophole: sex booths at porn shops. If I have to do sex in public, booths are best because they aren't very popular and there is some privacy. This wasn't good enough for him. He wants an audience, he wants to see me with others, etc. I hate this. I hate how it makes me feel. I hate it. He says all the right things—he respects me, he knows a relationship is a two-way street, etc.—but he is constantly furious with me about this. He tells me I don't contribute anything to our relationship and that we don't have a true partnership—all because I don't want to have sex in public with him or with strangers. Right now, he's storming around the house in a rage about this and I am tired of it. I react to his "public requests" with nausea and panic because I know he will be enraged for a week if we don't go. I have even suggested that he go outside the marriage, but he wants me to be a part of it. Everything else in our relationship is great. We have a house, a child, and pets. I'm not sure if all that needs to be broken over this.

*Denial Enrages Selfish Partner
And I'm Reeling*

I'm running out of column here, DESPAIR, so I'm going to have to be blunt: Your husband is a selfish, emotionally abusive, manipulative asshole, and you should leave him. You gave his kink a try, and not only was it not for you, it makes you fucking miserable. You gave him the okay to find other sex partners to explore this with, and that wasn't good enough for him. He has responded not with the gratitude you deserve—for the effort you made, for the permission you gave him—but with emotionally abusive behavior. And what's his goal? To make your life a living hell until you consent under duress? That wouldn't be genuine consent, DESPAIR, and therefore not consent at all. Being served with divorce papers may open his eyes. If so, perhaps your marriage can be saved. If not, go through with the divorce. ■

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ON THE LOVECAST

Look out, monogamy, here comes Esther Perel: savagelovecast.com



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FRANZ FERDINAND DECEMBER 4 8:00PM	VALERIE JUNE with GILL LANDRY DECEMBER 7 8:30PM	BIG HEAD TODD AND THE MONSTERS DECEMBER 9 8:00PM	EKALI with MEDASIN + JUDGE DECEMBER 15 9:00PM	THUNDERPUSSY DECEMBER 31 10:00PM
THE GREEN JANUARY 6 8:00PM	KEXP 90.3 FM + SHOWBOX PRESENTS SPOON with WHITE REAPER JANUARY 11 8:30PM	1077 THE END + SHOWBOX PRESENTS K. FLAY with SIR SLY JANUARY 19 9:00PM	REBEL SOULJAHZ JANUARY 26 8:30PM	DARK STAR ORCHESTRA FEBRUARY 8 9:00PM
SUPER DIAMOND (TRIBUTE TO NEIL DIAMOND) FEBRUARY 10 9:00PM	LP FEBRUARY 14 8:00PM	RON POPE FEBRUARY 15 8:00PM	PARQUET COURTS + THURSTON MOORE with HERON OBLIVION FEBRUARY 16 8:30PM	LETTUCE FEBRUARY 18 9:00PM
NECK DEEP with SPEAK LOW IF YOU SPEAK LOVE + CREEPER FEBRUARY 24 8:00PM	ARCHITECTS with STICK TO YOUR GUNS + COUNTERPARTS MARCH 2 8:00PM	ZZ WARD MARCH 3 8:00PM	LANE 8 MARCH 17 9:00PM	EMANCIPATOR ENSEMBLE MARCH 30 9:00PM

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THINGS TO DO → Nov 23–Dec 6



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ROBERT CHARTER PHOTOGRAPHY

THE BIG & THE OBVIOUS

Last-Minute Thanksgiving

Some people prefer to map out their Thanksgiving festivities weeks in advance, but for those of us who have no obligation to master our great aunt's cranberry sauce recipe or baste a 20-pound turkey, the holiday can appear without warning, like a wild bird on the loose. Luckily, there are plenty of events that will take last-minute planners under their wing. Make room in your belly by running **Turkey Trots** that accept day-of registration in **Ballard**, **Issaquah**, or **Magnuson Park** (all of which donate their proceeds to charity) before it's time for dinner. When that time comes, don't panic: Several local eateries are offering Thanksgiving-style menus and holiday cheer so you don't have to cook. Some of them, like **Lost Lake** and the **5 Point Cafe**, don't even require reservations.

Black Friday Events

There was a time when the day after Thanksgiving meant only one thing: holiday shoppers lining up outside of stores to snatch discounted immersion blenders and waffle irons off the shelves in a flurry of rage and excitement. While there's still plenty of that to be had, there are myriad other ways to spend the day. For example, you can show your solidarity with **Black Lives Matter** in the face of violence and institutional racism by joining the Freedom Front in a protest and march. Or you can choose to #OptOutside by taking advantage of **free admission at state parks**. If you need a cocktail from the stress of the encroaching holiday season, **Pine Box** and **Downtown Spirits** are offering special dark beers. If you're still in the mood to get those deals, local shops like **Light in the Attic Records** and **Outsider Comics** are having Black Friday sales.

Indie Gift Markets

The day after Black Friday is "Small Business Saturday," and, though it may also be a marketing ploy, it's a great opportunity to check out one of the many indie holiday markets around the city. On November 25, options include the **Broadway Holiday Pop-Up Market**, the **Chinatown-ID Holiday Festival**, the **Native Holiday Gift Fair** (running Nov 24–26), the **GeekCraft Expo** (through Nov 26), the **Holiday Market at Westlake Park** (Fri–Sat through Dec 24), and **El Centro de la Raza's Christmas Tree Sale** (through Dec 20). If you miss those, don't worry—there are dozens of others, including the **Urban Craft Uprising** (Dec 2–3, Seattle Center), leading up to the holidays.

Yuletide Celebrations



WildLights

JEREMY DWYER

There are two types of people in this world: those who cue up Mariah Carey's "Silent Night" as soon as the Thanksgiving dinner plates are cleared and those who leave the room at this time. If you identify with the former, there's no shortage of events to help you jump-start your holiday celebrations. The morning after Thanksgiving, the streets of downtown will flood with holiday cheer at the 27th annual **My Macy's Holiday Parade**, followed by the 61st annual **Macy's Starlighting & Fireworks Show** in the

evening. On the same day, the **Christmas Ship Festival** will kick off the season with its annual "ship to shore" caroling (Nov 24–Dec 23), and Seattle Center will begin its own festivities—like ice sculpting and skating—at **Winterfest** (Nov 24–Jan 1). On November 25, Pike Place Market will fill with carolers, light its tree, sell holiday-themed drinks and treats, and offer photos with Santa during **Magic in the Market**. To truly bask in the yuletide glow, check out the Woodland Park Zoo's **WildLights** (Nov 24–Jan 1).

Seasonal Performances

You can be as corny or curmudgeonly as you like about the holidays and still find a festive show to suit your tastes. For maximum impressiveness, shell out for **George Balanchine's Nutcracker** at the Pacific Northwest Ballet and ACT Theatre's **A Christmas Carol** (both Nov 24–Dec 28). Another one for classic tastes and deep pockets is the 5th Avenue's **Irving Berlin's Holiday Inn** (Nov 24–Dec 31). Newer plays include **The Flight Before Xmas** (Dec 1–24) at Seattle Public Theater, about strangers stranded in an airport, and a historical musical by Pulitzer Prize winner Paula Vogel called **A Civil War Christmas** at Taproot (through Dec 30). For those with sexier or more outré tastes, Can Can is reviving its beguiling **Wonderland** show (through Jan 28), Ham for the Holidays is back with **The Hamchurian Candidate** (Nov 30–Dec 17), and **John Waters** himself returns for another lewd Christmas talk (Thurs Nov 30).

Tom Petty Tribute Nights

It's been almost two months since legendary rock musician Tom Petty died, and the deep mourning of a genre favorite has morphed

into another necessary celebration at this time of year: that of the life of a cherished icon. Join with fellow fans at Petty tribute nights and cover band parties—some of which double as community fundraisers—at venues like Chop Suey (**Tom Petty Tribute Night**, Tues Nov 28), Conor Byrne (**Petty for Puerto Rico**, Fri Dec 1), the Crocodile (**TOM FEST**, Sun Dec 3), and Tractor Tavern (**Petty Party: A Celebration of Tom Petty**, Tues Dec 5), to give thanks for a man who certainly broke a whole lot of hearts.

MORE StrangerThingsToDo.com

Short List

Fire & Ice Festival
Museum of Glass,
through Dec 31

Gingerbread Village
Sheraton Hotel, free,
through Jan 1

Reindeer Festival
Swansons Nursery, free,
through Dec 24

**Resist/Recharge:
Powerful Voices**
Saint John's Bar and
Eatery, Tues Nov 28,
6–8 pm, free

Seattle Festival of Trees
Fairmont Olympic Hotel,
free, through Nov 29

Seattle Marathon
Seattle Center, Sun
Nov 26, \$125–\$170

Ugly Sweater Run
Marymoor Park, Sat
Dec 2, 11 am, \$45

Early Warnings

JINGLE BELL RUN Westlake Park, Sun Dec 10,
7 am, \$40–\$75

HANDMADE ARCADE Tractor Tavern, Sun Dec 10
& Sun Dec 17, 10 am–4 pm, free

PUNK ROCK FLEA MARKET Imperial Lanes
Building, Dec 16–17, free

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Our Love of Plastics

The fetishistic shame at the heart of the installation *Motelscape*.

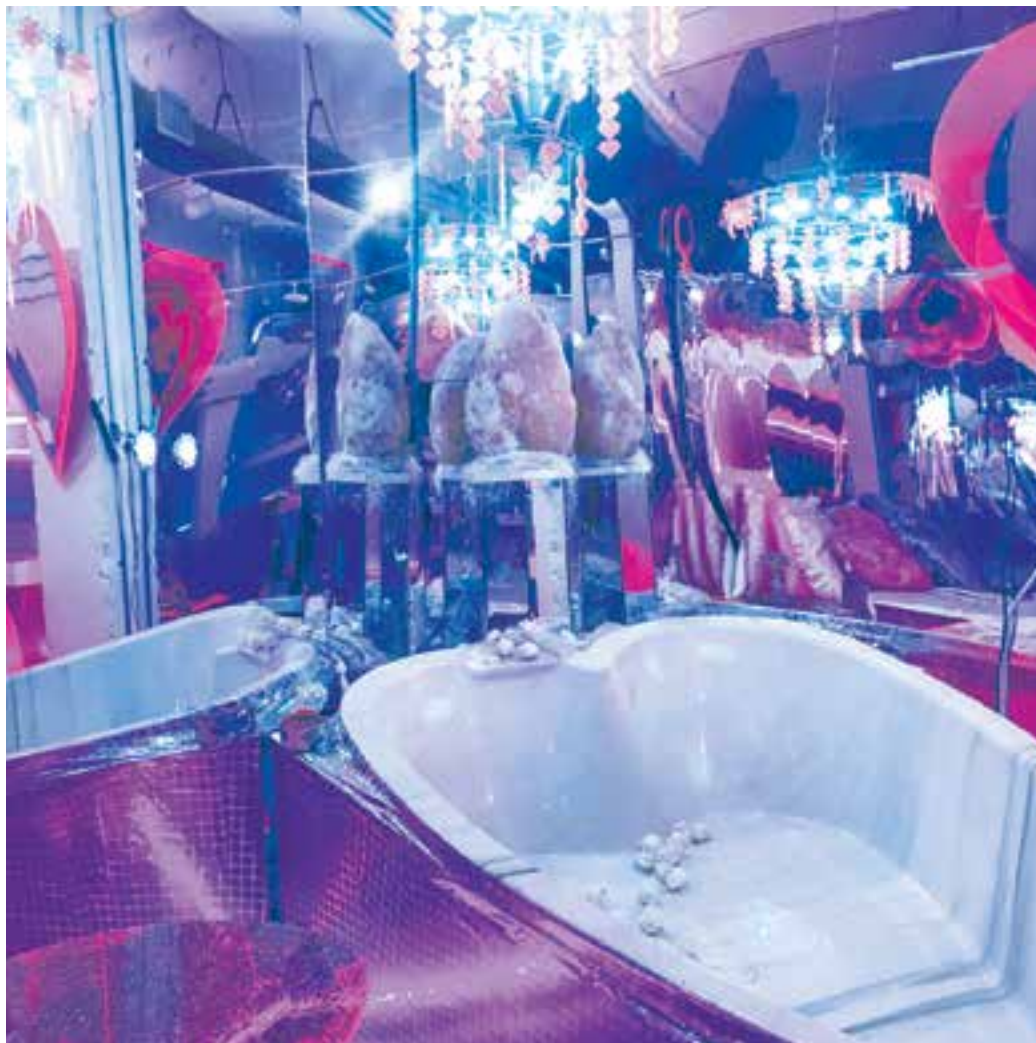
BY LEAH ST. LAWRENCE

Theplexiglass-sculptor/dream-weaver/fantasy-maker Marina Fini has completely transformed Mount Analogue's bookstore and gallery into a fantastical neon-dripping motel room. The LA artist's installation is called, not surprisingly, *Motelscape*.

Fini's first *Motelscape* was built for Art Basel in Miami Beach, where she collaborated with three other artists to transform one room at the Miami Princess Hotel into a hot-pink oasis. At Mount Analogue's invitation, Fini has brought her trippy furniture and holographic wallpaper to a city that is nothing like Miami: Seattle.

Mount Analogue, run by Colleen Louise Barry, focuses on showcasing strange, fantastical, and inclusive small-print books and artistic expressions. You will find things here that you would not be able to find anywhere else in this city, including this installation. If you have already attended any of Mount Analogue's glitter-heavy parties, you know Barry and Fini make sense together.

Motelscape, opening alongside a photographic book release aptly titled *Clean Rooms. Low Rates.*, is a reignition of 1960s kitsch—something we all grew out of by the early 2000s. In Seattle especially, with population growth and the construction boom, the money-mad developers have decided that what's best for us is mono-colored living pods and the normcore modernism of world-class cities. We have, for the most part, agreed with (or



MOUNT ANALOGUE (COLLEEN BARRY)

Mount Analogue has been converted into a neon-dripping hotel room.

submitted to) this bland but LEED-approved aesthetic. But are we kidding ourselves? Is Marina Fini chuckling at our naive self-conception that we are suddenly above a heart-shaped hot tub? Her installation confronts

us with our repressed need for and continued usage of plastics. It unabashedly explores this dirty little fantasy.

Given the inarguable reality of climate change and the mounting volume of plas-

tic in our oceans, our love of the plasticity has become a fetish that ought to ignite our pornographic shame. Fini does not easily lead us to this conclusion, instead forcing a confrontation between our love of her delicious interiors and our contemporary perceptions of excess. Sometimes, art can be chewy—and this one requires some strong jaws.

All my confusion and difficulty digesting the plastics aside, Fini's new *Motelscape* is an impressive display of exactly what she set out to do: fully immerse and oversaturate the viewer with what can only be described as “consumer sugar-cane.” If you are wondering why she did this, you have arrived at exactly the point of the installation. It brings up something we would rather forget or pretend does not exist: plastic, which is the ur-stuff of consumer society. But why do we love plastic so much? Because it represents our love of short cuts, our love of neon, our love of excess and candy and no-strings sex and heart-shaped hot tubs.

But at what point is this a thumbing of the nose instead of an amplified celebration of consumerism? If you are critiquing the very thing you are creating, what risk do you run of missing the mark? Is *Motelscape* eerie enough, uncanny enough, uncomfortable enough to make clear which side it's on? Is the installation asking us to change our ways? Or is it asking us to accept the lurid essence of desire? As far as I can tell, this is up to you to decide. ■

Joseph Uccello



Top Picks

CLOSING SUN NOV 26

Joseph Uccello: 'Manifesting the Invisible: Typography, Ink on Paper, and Photography'

Joseph Uccello—a book designer, artist, and penner/publisher of weird (sometimes wordless) literature—is a figure straight out of an updated M.R. James ghost story. Obsessed with arcana, he's embarked on projects such as publishing ancient texts with original art and typography inspired by the medieval occult. The spirit of “alchemists, mages, sages,” and other adepts of the mystical realms is revived in letterpress prints containing the *Codex Homunculi* (magical formulas for creating human beings), the *De*

Chrysopoeia (for transforming matter into gold), and, for a much more modern take on black magic, the Lovecraft-inspired *Pilgrimage to Azathoth*. Uccello's images range from Chinese ink brushstrokes to sacred geometric patterns to quasi-satanic icons to abstract photographs. (*Mortlake & Company, Fri-Mon, free.*) JOULE ZELMAN

CLOSING SAT DEC 2

Robert E. Marx: 'Another Time, Another Place'

A fish-belly-white face with craters for eyes stares out over a chain-mail-like dress that barely hints at the presence of a body beneath. The figure's white-gray hair starts as a thin wave and dissipates into dim black squiggles in the flat dun background. The title of the painting is *We Have Become Mean*, and it's one of the 11 new paintings in Robert E. Marx's final ▶



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A Celebration of the Sounders Phinney Center

(11/29) IRIS/SSA Distinguished Lectures Series, Town Hall, and Phinney Neighborhood Association present **Dr. John Vidale**
The Big One: Cascadia's Megaquake Phinney Center

(11/30) Town Hall and Seattle University present **Martha Nussbaum**
The Philosophy of Thoughtful Aging
Pigott Auditorium at Seattle University

(12/4) Jaron Lanier
Dawn of the New Everything
University Temple Church

(12/7) Together We Rise
Seattle Human Rights Day Celebration
First Baptist Church

(12/8) Town Hall Seattle, Seattle Radio Theatre, and KIRO Radio present **The Bishop's Wife**
University Temple Church

(12/9) Saturday Family Concerts
Thione Diop
The Royal Room

(12/10) Short Stories Live: **A Rogue's Christmas**
Taproot Theatre

(12/12) Town Hall Seattle and JetCity Improv present **Sam Wasson with Andrew McMasters**
Improv Nation
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THINGS TO DO → Art



Marion Post Wolcott

◀ show at the Davidson Galleries, which has hung his work since 1973. The other 10 portraits also seem to coalesce out of the abstract color-washed backgrounds, but some of the blurred eyes seem warmer and the faces more sympathetic, as in *The Pretender*, which depicts a white-haired person on a rust-colored background and something on her head that resembles a bow or some sort of sea creature. All of the portraits hold your gaze, engaging your humanity even as you search for theirs. (*Davidson Galleries, Tues-Sat, free.*) **JOULE ZELMAN**

‘Sōsaku-Hanga’



Sōsaku-hanga was a Japanese art movement from the turn of last century that differed from previous forms of printing by emphasizing the role of the individual artist (rather than a division of labor). This exhibit, fittingly, displays the poetic idiosyncrasies of artists from the last century in works like Kiyoshi Saito's *Beauty Facing Left* (a color-block portrait of a woman, with parts of her kimono and the background revealing the grain of the wood), Yoshitoshi Mori's *Witch Retrieving Her Arm* in rich black and blue, Jun'ichiro Sekino's expressionist *Bungoro Onstage* (revealing a puppet master flanked by blank-faced musicians), and Rikio Takahashi's mellow abstract *Garden in Kyoto (A)*. The diversity of styles and subjects, all rendered in rich, stark colors, makes this exhibition seem like a gorgeous condensation of 20th-century art. (*Davidson Galleries, Tues-Sat, free.*) **JOULE ZELMAN**

Terry Leness and Marion Post Wolcott

Alongside historical images by the renowned Farm Security Administration photographer Marion Post Wolcott, who captured the geometry

of farmland, small towns, kitsch motels, and country roads in the 1940s, you'll see photorealist architectural paintings by contemporary Terry Leness. Leness's sunny colors vs. Wolcott's somber black-and-white notwithstanding, the juxtaposition evokes a feeling of eternal wandering among melancholy, unpeopled landscapes. We are looking at the same world from two different periods—but we're lost somewhere between the deprivation and segregation of the Roosevelt era and our own gaudy times. (*G. Gibson Gallery, Wed-Sat, free.*) **JOULE ZELMAN**

CLOSING THURS DEC 7

Satpreet Kahlon: ‘Production Valued’

Satpreet Kahlon creates beautiful installations in striking, sumptuous materials that call into question the unseen boundaries and tacit assumptions that permeate art-world dynamics, often incorporating a critique of how the exhibition venues that show her work are complicit in these systems. For the group show *BorderLands*, her installation contained a tongue-in-cheek takedown of the premise of running an exhibition about national borders in tandem with a commercial art fair. Her 4Culture show features, among many other things, two similarly shot videos of the artist and her mother mopping their kitchen floors. That one is considered “art” while the other is typically regarded as a mere gesture of domestic labor speaks volumes about the kind of production we value, and as a result, the individuals we tend to ascribe cultural value to. (*4Culture Gallery, Mon-Fri, free.*) **EMILY POTHAST**

CLOSING SAT DEC 9

‘Material Performance: Part II’

Can painting and sculpture be considered time-based art? *Material Performance* is a two-part exhibition that answers this question in the form of objects that change throughout the run of the show. The first part showcased the work of current UW MFA students; the second installment features a stellar roster of artists including Francesca Lohmann, whose 80 pound blocks of lemon taffy gradually flatten out under their own weight, and Nola Avienne, whose magnetic sculptures continually reshape themselves. Other artists in this show about matter and the forces that shape it include Leon Finley, Jason Hirata, and Jono Vaughan. (*Jacob Lawrence Gallery, Tues-Sat, free.*) **EMILY POTHAST**

MORE

StrangerThingsToDo.com

Short List

GALLERIES

Alexander Miller & Alexander Nagy: Spacefiller / Algoplex II
Hoedemeker Pfeiffer Gallery, Mon-Fri, free, through Dec 1

Amanda Manitach: Dirty
Winston Wachter Fine Art, Mon-Sat, free, through Jan 10

Barbara Robertson: Architectonic
Oxbow, Thurs-Sat, free, through Jan 6

Cicelia Ross-Gotta: I Love You Are You Okay
Gamma Poetry, Thurs-Sun, free, through Nov 30

The Collage Art of Alexis Hilliard
Joe Bar, daily, free, through Dec 11

David Byrd and Michael Dailey
Greg Kucera Gallery, Tues-Sat, free, through Dec 23

David Hytone
Linda Hodges Gallery, Tues-Sat, free, through Dec 2

Dirk Staschke: Perfection of Happenstance
Winston Wachter Fine Art, Mon-Sat, free, through Jan 10

Ellen Ziegler & Kim Van Someren: Adjunct Appendages
Hoedemeker Pfeiffer Gallery, Wed-Sat, free, through Dec 1

Emily Gherard: It All Burns
Bridge Productions, Thurs-Sat, free, through Dec 2

Fred Birchman and Kathy Gore Fuss
Prographica / KDR, Tues-Sat, free, through Dec 22

Fruiting Bodies
Push/Pull, daily, free, through Dec 19

Holiday Mini Art Exhibit
Ghost Gallery, Tues-Sun, free, through Jan 7

Hypomnemata
INCA, Sat, free, through Dec 9

Ivy Jacobsen: A Place to Dream
Patricia Rovzar Gallery, daily, free, through Nov 26

Julia Freeman: The Will to Synchronize
METHOD, Dec 1-Jan 6, Fri-Sat, free

Kat Larson

Hoedemeker Pfeiffer Gallery, Mon-Fri, free, through Dec 31

Malayka and Tom Gormally: Present / Tense
Spaceworks Gallery, Mon-Fri, free, through Dec 21

Paul D. McKee and Suzanne Tidwell: Horizon
METHOD, Fri-Sat, free, through Nov 25

Ray Mack: Fundament
Abmeyer + Wood, Mon-Sat, free, through Dec 2

Tannaz Farsi: Field not Frame
Glassbox Gallery, Thurs-Sat, free, through Dec 9

Telling Our Stories: Art and Homelessness
School of Art, University of Washington, Mon-Fri, free, through Dec 15

UnWedged 2017
Pottery Northwest, daily, free, through Dec 1

Walter Quirt: A Science of Life
Frederick Holmes and Company, Tues-Sun, free, through Dec 31

Wong Ping: Who's the Daddy
Interstitial, Sat, free, through Dec 23

Youth in Focus
M. Rosetta Hunter Art Gallery, Nov 27-Dec 14, Mon-Fri, free

MUSEUMS

Andrew Wyeth: In Retrospect
Seattle Art Museum, Wed-Sun, \$25, through Jan 15

Manuel Álvarez Bravo: Mexico's Poet of Light
Frye Art Museum, Tues-Sun, free, through Dec 31

Mike Kelley: Day Is Done
Frye Art Museum, Tues-Sun, free, through Dec 31

Sam Gilliam
Seattle Art Museum, Wed-Sun, \$20, through Nov 26

ART EVENTS

(DIS)FIGURATIONS: A Performative Lecture by lauren woods
Henry Art Gallery, Sat Dec 2, 1 pm, \$12

Early Warnings

SAM TALKS: SONDRA PERRY

Seattle Art Museum, Thurs Dec 7, 7 pm, free

HUG: A HENRY SOLO SHOW AND BOOK RELEASE

Ren Fitness, Sat Dec 9, 6-10 pm, free

HOBBY ROCKERS (ROBIN EDWARDS & BREE MCKENNA) AND NII MODO OPENING PARTY
Nii Moda, Fri Dec 15, 6 pm, free

ART UNDER \$100

Seattle Design Center, Sat Dec 16, 2-8 pm, free/\$20

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Seattle Art Museum, opening Sat Dec 23, \$20



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prepares for the superquake.

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& AROUND**
Dr. Beverly Tatum (12/3)
confronts our racial divides.

**U DISTRICT
RAVENNA**
Computer scientist Jaron Lanier
(12/4) explores the edges of virtual
reality.

**CAPITOL HILL
CENTRAL DISTRICT**
Philosopher Martha Nussbaum (11/30)
lends her perspective on aging.

**COLUMBIA &
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Percussionist Thione Diop (12/9)
plays music for families.

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Pacific Northwest Ballet

THINGS TO DO → Performance

The Mysteries of Bill Murray

There's a rumor about him going around.

BY KATIE HERZOG

It's a hard time to have an old hero. From Cosby to Spacey to Weinstein, from C.K. to Toback to Hoffman, more famous men have been outed as jerking, rutting pigs than many thought plausible. Even Elie fucking Wiesel, the Holocaust survivor whose writing would bring any non-Nazi to tears, has been accused of copping a feel on a young woman's ass. Who, among men, can we admire? William James Murray, that's who.

What's not to love about Bill Murray? The actor, who is coming to McCaw Hall on November 29, has long been critically acclaimed for his work. He does deadpan better than most actual pans.

But it's his antics that have kept the man hip. He's wandered into house parties, photo-bombed an engagement shoot, spontaneously tended bar, crashed a kickball game, and toasted a random bachelor. He recently made friends with a renowned cellist—they met in line at an airport and then found themselves seated next to each other on the plane—and they are now on tour together, performing a tribute to American classical music and writing. That's what this McCaw Hall appearance is all about.

So what's not to love? There is something, and, if true, it's big. (Don't worry, it's not about his dick!) According to David Shields, best-selling author and professor of creative writing at the University of Washington, Murray voted for Mitt Romney in 2012. Yes, Mittens goddamn Romney, whose only selling point to the American public was that he wasn't the black man. The source of this rumor? An agonizing parenthetical in Shields's book *Other People: Takes & Mistakes*.



GETTY IMAGES/SAMIR HUSSEIN

Bill Murray is coming to McCaw Hall with a musician he met at an airport.

It reads: “(he supported Romney in 2012).”

Contacted for clarification, Shields says he remembers watching TV the day of the 2012 election. “He thought Romney was the better candidate,” Shields says. “He was using slightly coded language, but it was clear.”

Murray infamously does not have an agent, manager, or publicist that I could contact to follow up on this, but he does have, according to *Rolling Stone*, a “secret 1-800 number” that I found. I left a voice mail ask-

ing about Mittens, but I have not heard back.

If it's true that Murray voted for Romney, can we ever forgive him? It's not like he voted for Trump (as far as we know), but Shields, for his part, has let his admiration lag. “I don't really care about Murray anymore, to be honest,” says Shields, who has written about Murray in more than one book. “I think he's essentially the frat-boy version of a rebel. He's the square's nonconformist, he's the golf pro on a bender—that's his appeal. And that no

longer really interests me or appeals to me.”

Still, heroes are in short supply, and Bill Murray knows how to host a night. Performing with his airplane seatmate, the cellist Jan Vogler, and accompanied by Mira Wang on violin and Vanessa Perez on piano, the night, they say, will feature selections from Bernstein to Gershwin and Twain to Hemingway. No word if Murray will talk politics, but perhaps you'll get lucky and run into him clowning about town—or, even better, on your next flight. ■

Top Picks

NOV 29–DEC 23

‘Building the Wall’

With this production of Pulitzer Prize-winning and Tony Award-winning playwright Robert Schenkkan's *Building the Wall*, the theater world has officially moved on from indirect criticism of the worst president in the history of the US to direct criticism of the worst president in the history of the US. In the play, which Schenkkan reportedly wrote in a “white heat” after the 2016 election, ICE rounds up immigrants following a terrorist attack in Times Square. As everyone waits to hear what will be done with the incarcerated, a history professor grills the supervisor of the private prison, who is in charge of administering the horrifying punishment they expect to come down the pike. For Azeetropé's production,




JOHN ULMAN

Desdemona Chiang, who's fresh off a pretty solid production of *The World of Extreme Happiness* at Seattle Public Theater, will direct. (12th Avenue Arts, 8 pm, pay what you wish.) RICH SMITH

NOV 30–DEC 30

‘Howl's Moving Castle’


Everything about this musical adaptation of *Howl's Moving Castle* looks good. Hayao Miyazaki's anime, which was based on Diana Wynne Jones's novel, is a wondrous fairy tale about the perils of wondrous fairy tales, and it's beloved by all—or at least by all who harbor no particular fondness for the Iraq war. Book-It's all-star cast features Sara Porkalob, whose solo show, *Dragon Lady*, floored me in all of its iterations. Expect top-notch performances from Randall Scott Carpenter, Kate Jaeger, and Opal Peachey, too. Justin Huertas will compose the songs and write the lyrics. His widely acclaimed musical *Lizard Boy* debuted at Seattle Repertory Theatre a couple years back, ►



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THINGS TO DO → Performance

◀ he's been a touring cellist with the Broadway show *Spring Awakening*, and he displayed solid comedic chops during Book-It's production of *Welcome to Braggsville*. He'll likely draw out as much humor as he can from the story while still maintaining the magic. (*Book-It Repertory Theatre, Wed–Sun, \$15–\$50.*) **RICH SMITH**

SAT DEC 2



Demetri Martin: 'Let's Get Awkward' Tour

Rare is the comic who can make meta-comedy hilarious, analyzing humor as it's tumbling from the brain in real time. Like medium-energy humorist Todd Barry, Demetri Martin excels at this, delivering ingenious self-reflexiveness in precise, calm tones. And similar to Steven Wright, but more elaborative, Martin applies a warped microscope to reassess everyday situations, clichés, and conventional wisdom, nailing their targets and quickly moving on to the next witty, skewed point. "Why is spinning the way a corpse shows disapproval?" Martin reasonably asks. His bit on prune juice is the shit, too. (*Moore Theatre, 7 pm, 9:30 pm, \$37.*) **DAVE SEGAL**

DEC 5–6

'12 Minutes Max'

On the Boards' longest running program is back! Three years ago, they replaced the show, which features 12 (surprisingly quick or unfortunately long) minutes of brand-new work from Pacific Northwest performers, with another program called Open Studio. But artists were clamoring for a return of the format, and OtB clearly heard their cries. Glenn Kawasaki and Velocity vice president Owen David curate the comeback show, and the December lineup includes Naphtali Beyleveld, Lynn Tofil, Danielle Doell, Susan Fink, Kristina Dillard, and Daniel Costa. I am especially excited to see Doell's piece, which is described as "a confession on roller skates—a search for God, love, and redemption through pop music, the 10 Commandments, and eight red wheels." (*Base: Experimental Arts + Space, 7 pm, \$10.*) **RICH SMITH**

WED DEC 6

Sam Harris and the 'Waking Up' Podcast

"More than half of our neighbors believe that the entire cosmos was created six thousand years ago, about a thousand years after the Sumerians invented glue," Sam Harris writes in his concise and satisfying book *Letter to a Christian Nation*, a takedown of American wing nuts. He adds, "Any-one who cares about the fate of civilization would do well to recognize that the combination of great power and great stupidity is simply terrifying." He wrote that in 2006, mind you. It couldn't be more urgent now. Harris also hosts the *Waking Up* podcast. This event is a live recording. (*Moore Theatre, 8 pm, \$63–\$148.*)

**CHRISTOPHER
FRIZZELLE ▶**



Short List

- Annie**
Seattle Musical Theatre,
Dec 1–17, \$20–\$40

**ART HAUS 4.0:
Ho-Ho-Ho Down**
Kremwerk, Sat Dec 2,
7–10 pm, free

A Christmas Carol
ACT Theatre, Nov 24–Dec
28, \$37–\$100

Elf the Musical
Paramount Theatre, Dec
5–10, Tues–Sun, \$30–\$100

**George Balanchine's
The Nutcracker**
McCaw Hall, Nov 24–Dec
28, \$29–\$190
- Go, Dog. Go!**
Seattle Children's Theatre,
\$22–\$39, through Nov 26

Irving Berlin's Holiday Inn
The 5th Avenue Theatre,
Nov 24–Dec 31, Tues–Sun,
\$29–\$180

It Will Be Now
18th & Union, Nov 24–26,
\$12–\$25

A John Waters Christmas
Neptune Theatre, Thurs
Nov 30, 8 pm, \$38/\$115

Love, Chaos, and Dinner
Marymoor Park, \$99+,
through April 29

- Monstrosity**
Glenn Hughes Penthouse
Theater, Nov 28–Dec 10,
\$10/\$20

Next Dance Cinema
Northwest Film Forum,
Mon Dec 4, 7 pm, 8:30 pm,
\$10/\$15

**Next Fest NW:
Disruption**
Velocity Dance Center,
Dec 1–3, 7:30 pm, \$20–\$50

No Strings Attached
18th & Union, Dec 1–16, \$20

**NPR's Wait Wait...Don't
Tell Me!**
Moore Theatre,
Nov 30–Dec 1, 7:30 pm,
\$37–\$147 (sold out)
- Open Studio #34**
On the Boards, Sat Dec 2,
3:30–5:30 pm, \$5

quick bright things
The Ballard Underground,
Dec 1–16, 8 pm, \$15/\$25

**Saci - A Brazilian Folktale
& The Greater Trumps**
Cornish Playhouse at
Seattle Center, Dec 1–2,
\$15–\$50

Trevor Noah
Paramount Theatre, Dec 1–2,
7:30 pm, 10 pm, \$36–\$86

Wayne Brady
Emerald Queen Casino, Fri
Dec 1, 8:30 pm, \$35–\$90

Wonderland
Can Can, Wed–Sun,
\$35–\$95, through Jan 28

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Nov 30-Dec 17

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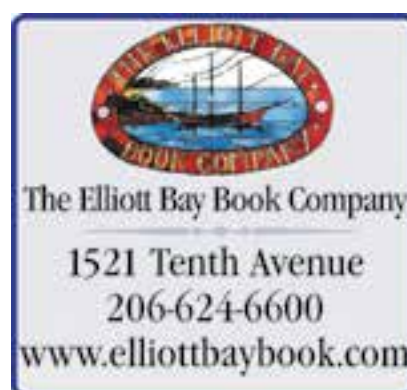
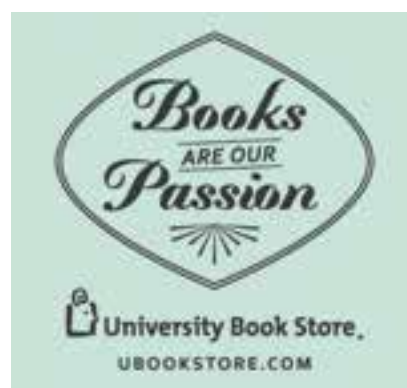
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new book, *Calypso*

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CLOSING SUN DEC 17



BRIGITTE LACOMBE

‘The Humans’

Stephen Karam's *The Humans*, which won a 2016 Tony Award for best play, gets plaudits for its expert characterization, its subtle but gut-busting humor, and its clear-eyed view on contemporary family relations despite the fact that it's a play about a dysfunctional family spending a dysfunctional Thanksgiving together in Chinatown dysfunctionally. This is the official Broadway tour, directed by Joe Mantello. (Seattle Repertory Theatre, \$17-\$90.) **RICH SMITH**

MORE StrangerThingsToDo.com

Early Warnings

WELCOME TO NIGHT VALE Neptune Theatre, Thurs Dec 7, 7 pm, 9:30 pm, \$29/\$34

THE VIEW FROM SANTA'S LAP Nordo's Culinarium, Dec 7-24, \$85

LAND OF THE SWEETS: THE BURLESQUE NUTCRACKER Triple Door, Dec 7-28, \$45-\$70

HOMO FOR THE HOLIDAYS Oddfellows West Hall, Dec 7-30, \$35/\$40/\$200

LIVE WIRE WITH LUKE BURBANK Neptune Theatre, Sat Dec 9, 8 pm, \$19/\$34

PODCON Washington State Convention & Trade Center, Dec 9-10, \$100

JOHN MULANEY Paramount Theatre, Dec 12-13, \$23/\$33

HARI KONDABOLU Neptune Theatre, Fri Dec 15, 7:30 pm, 10 pm, \$23.50

CHRISTOPHER TITUS Neptune Theatre, Sat Dec 16, 8 pm, \$25-\$45

LILY TOMLIN Pantages Theater, Sat Dec 16, 3 pm, 7:30 pm, \$39-\$110

CIRQUE DREAMS HOLIDAZE Paramount Theatre, Dec 22-24, \$40-\$70

A DRAG QUEEN CHRISTMAS Moore Theatre, Fri Dec 29, 8 pm, \$21-\$108+

THE BOOK OF MORMON Paramount Theatre, Jan 2-14, \$40-\$175

LEWIS BLACK Moore Theatre, Sat Jan 20, 8 pm, \$33-\$83

STEVE MARTIN & MARTIN SHORT Paramount Theatre, Sat July 7, 4 and 8 pm, \$55-\$191

THINGS TO DO → Books & Talks

Why Do We Love Bullshit?

Kevin Young's *Bunk* has some good answers.

BY RICH SMITH



Hoaxes often rely on white and/or male supremacy.

MELANIE DUNEA

In *Bunk*, a thoroughly researched and consistently illuminating book of cultural criticism, Kevin Young combs through the lies, hoaxes, humbugs, conspiracies, fake news items, and general bullshittery of America's most famous and infamous bullshitters. He reveals why Americans are intrigued by and susceptible to the (often profitable) hokum produced by P.T. Barnum, Arthur Conan Doyle, JT LeRoy, Stephen Glass, Rachel Dolezal, the contemporary creators of so-called "reality" TV, and the fucking president of the United States.

Young, who will read from the book on November 30 at Benaroya Hall, describes many mechanisms at play here, but in general, like any con, hoaxers simply flatter their audience by telling a story that confirms deeply held cultural assumptions and personal beliefs. In his analyses of many hoaxes, Young finds they rely on the signature aspects of America's personality: racism, exoticism, strict gender roles, prudishness, homophobia, and what

amounts to a profound inferiority complex.

My favorite (if that's the word) illustration of this point is the first one Young uses: P.T. Barnum's exhibition of the Feejee Mermaid.

It was a stuffed monkey's upper half with a fish tail on it. Barnum invited visitors to decide for themselves whether or not the exhibit was a real Fijian mermaid. Young points to Barnum's effective combination of flattery and exoticism (including the rather "exotic" spelling) to increase curiosity. Customers weren't mad—and they kept coming back—Young argues, because they were getting their money's worth. They got the spectacle, plus the satisfaction of correctly determining

that, you know, there's no such thing as a mermaid. They, after all, would know best—Barnum christened them the experts.

Young provides 450 pages of examples like this, where hoaxers, plagiarists, and outright liars use the greatest hits of white and/or male supremacy as a lure, or to make the story "ring true," tracking this dynamic all

the way to reality TV shows, where the audience is positioned as the arbiter of truth in a completely constructed reality. Along the way, he contends that the hoax's aim transitions from "humor to romance to horror"—from Barnum's humorous Feejee Mermaid, to Arthur Conan Doyle's romantic defense of fairies, to propaganda about Hillary Clinton being a chronically ill lizard-person.

Though he makes plenty of relevant connections between the current political hoax factory and the hoaxes of yore, Young saves much of his fire for literary liars, critiquing the millennial "narrative crisis" among memoirists who privilege the writer's sense of truth over the real story, and making useful distinctions between "remixers" like Jonathan Lethem and plagiarists like Samuel Taylor Coleridge (!).

Though he's known mostly for writing poetry and being the *New Yorker's* poetry editor, Young's *Bunk* marks his second foray into cultural criticism, following the well-received *The Grey Album: On the Blackness of Blackness*. His poetic sensibilities shine through, for better or worse. Though the book is laid out more or less chronologically, Young often makes associative leaps. He digresses a lot, and keeping up with his lyrical definitions and redefinitions of the hoax and its cultural implications can feel a little overwhelming. But ultimately, *Bunk* serves as a necessary reference book you can dip in and out of as you like, or else turn to any time the president says anything. ■

Top Picks

MON NOV 27



Pete Souza

Pete Souza is the guy who took the picture of Barack Obama leaning over to let the little kid touch his hair, to see if it really was just like his. This is the guy who took the picture of Barack and Michelle Obama hugging on reelection night 2012 that became one of the most retweeted photos ever. This is the guy who took the photo of Obama's cabinet watching Osama bin Laden's lead-filled demise—the one with Hillary Clinton's hand clamped over her mouth. How can you miss this? It's probably going to sell out. Get on it. (Moore Theatre, 7 pm, \$55.) CHRISTOPHER FRIZZELLE

TUES NOV 28

Isabel Allende

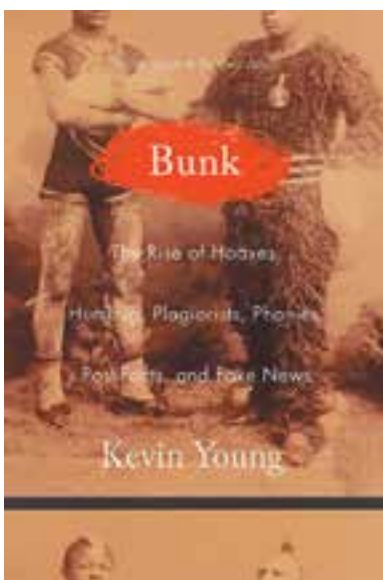
Those who aren't going to my birthday party should strongly consider listening to Chilean novelist Isabel Allende read from her new book, *In the Midst of Winter*. According to press materials, the story "moves from present-day Brooklyn to Guatemala in the recent past to 1970s Chile and Brazil" as it follows an elderly couple who unexpectedly find love in old age. The book has been drawing comparisons to *The House of the Spirits*, the novel that ushered Allende into the canon of great magical realists, which had been and still kind of is dominated by dudes. (Benaroya Hall, 7:30 pm, \$20-\$60.) RICH SMITH

Loud Mouth Lit: 'Kavanaghs Overcome' featuring Lindy West

The writer Paul Mullin, winner of a Stranger Genius Award, curates a "fresh, local, organically sourced" monthly literary event called Loud Mouth Lit dedicated to "the amazing writers living in Seattle." This month, the special guest is erstwhile *Stranger* staffer Lindy West, who will read "whatever she goddamn pleases." How can you resist that? ▶



JENNY JIMENEZ



KEVIN YOUNG

Thurs Nov 30, Benaroya Hall, 7:30 pm, \$10



THINGS TO DO → Books & Talks

◀ Maybe Lindy will read her recent *New York Times* column about Harvey Weinstein, headlined, amazingly, “Yes, This Is a Witch Hunt. I’m a Witch and I’m Hunting You.” Or maybe she’ll read from the new book she just started writing. (*St. Andrews Bar and Grill*, 8 pm, free.) **CHRISTOPHER FRIZZELLE**

THURS NOV 30

Andy Weir in Conversation with Neal Stephenson

Andy Weir wrote *The Martian*, which Ridley Scott turned into a successful Matt Damon vehicle about a guy who eats poop potatoes in order to survive life on the red planet. I’m sure it was about other stuff, too, but once you have poop potatoes on the mind, it’s hard to follow the other threads about the genuine trials facing human beings as we consider planetary colonization. Anyway, Weir is one of the great contemporary writers of brainy sci-fi, and he’ll be reading from his new novel, *Artemis*, alongside our very own great contemporary writer of brainy sci-fi, Neal Stephenson. The story centers on a smuggler named Jazz Bashara, who gets into some trouble when she tries to sneak “contraband” into the solar system’s first and only moon colony. (*Third Place Books Lake Forest Park*, 7 pm, \$30.) **RICH SMITH**

SUN DEC 3

Joe Biden: American Promise Tour

Joe Biden is welcome to bring himself and his new memoir, *Promise Me, Dad: A Year of Hope, Hardship, and Purpose*, to Seattle so long as he promises not to run for president in 2020. He did a great job as #2 despite tremendous personal hardship (if you didn’t have the TV on last year, his son died of a malignant brain tumor, and it was heartbreaking), as he details in the book, but we need new blood at the top of the ticket. That said, Uncle Joe is an honest and moving storyteller, and any advice he gives on keeping your head up through tough times is worth listening to. (*Benaroya Hall*, 7:30 pm, \$95-\$250.) **RICH SMITH**

MON DEC 4

Jaron Lanier: ‘Dawn of the New Everything’

Jaron Lanier is the guy who wrote *You Are Not a Gadget* and *Who Owns the Future?*, and he is an important thinker about what the internet hive mind is doing to us. He worked at Atari back in the day, he works at Microsoft now (specifically, the super-fancy division of artists, philosophers, and experimenters called Microsoft Research), and his new book, *Dawn of the New Everything*, is about reality—both the regular kind and the virtual kind. He’s also a visual artist and musician.

If you haven’t yet been exposed to this guy’s mind, you should go. (*University Temple United Methodist Church*, 7:30 pm, \$5.) **CHRISTOPHER FRIZZELLE**

TUES DEC 5



Anca Szilágyi: ‘Daughters of the Air’ Book Launch

Seattle novelist Anca L. Szilágyi’s debut novel, *Daughters of the Air*, is about a young girl named Tatiana “Pluta” Spektor who’s cast off to 1980s Brooklyn by her cold but grieving mother following the “disappearance” of her father at the hands of an oppressive Argentine regime. Judging from the press release (and the title), it seems like there might be some human wing-flappin’ going on in this fabulist, political coming-of-age story. (*Hotel Sorrento*, 7:30 pm, free.) **RICH SMITH**

MORE StrangerThingsToDo.com

Short List

9 Ounces: A One-Woman Show by Anastacia-Reneé
Open Books, Dec 1-2, 7 pm, \$25/\$40

Civic Cocktail: The Boys in the Boat + New Seattle Mayor
Palace Ballroom, Wed Nov 29, 6 pm, \$25

David Litt: Thanks, Obama
Elliott Bay Book Company, Mon Dec 4, 7 pm, free

Dr. John Vidale: A Tale of Three Pacific Northwest Temblors
Phinney Neighborhood Association, Wed Nov 29, 7:30 pm, \$5

Elizabeth Beier: The Big Book of Bisexual Trials and Errors
Outsider Comics, Sat Dec 2, 2 pm, free

An Evening with Dan Harmon
HUB Ballroom, Tues Nov 28, 7 pm, \$25

Jade Chang
Bellevue Arts Museum, Fri Dec 1, 2 pm, free

Martha Nussbaum: The Philosophy of Thoughtful Aging
Pigott Auditorium at Seattle University, Thurs Nov 30, 7:30 pm, \$5

My Ugly & Other Love Snarls: Book Release with Wryly McCutchen
Left Bank Books, Sat Nov 25, 7:30 pm, free

Silent Reading Party
Hotel Sorrento, Wed Dec 6, 6 pm, free

Tom Hanks
McCaw Hall, Wed Dec 6, 7:30 pm, \$75-\$175

Word Works: Jess Walter
Washington Hall, Wed Dec 6, 7-9 pm, \$15

Workshop with Dr. Daudi Abe
Rainier Arts Center, Sun Dec 3, 5 pm, free

Early Warnings

KHIZR KHAN *Seattle University, Campion Ballroom, Fri Dec 8, 7 pm, free*

WRITE-O-RAMA: WINTER 2017 *Hugo House First Hill, Sat Dec 9, 12-6 pm, \$60*

SEATTLE OBSCURA SOCIETY: THE LIFE AND DEATH OF STARS *Henry Art Gallery, Thurs Dec 21, 7 pm, \$20*

DAVID SEDARIS *Broadway Performance Hall, Jan 5-11, \$50*

STEPHEN TOBOLOWSKY *Stroum Jewish Community Center, Sun Jan 7, 4 pm, \$20-\$35*

SHERMAN ALEXIE LOVES: NIKKI GIOVANNI *Benaroya Hall, Tues Jan 16, 7:30 pm, \$35*

JESMYN WARD *Benaroya Hall, Wed Jan 17, 7:30 pm, \$20-\$80*

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11.26 Sunday (Hip-Hop)
ONE BE LO (OF BINARY STAR)
Haseeb, Ill Writers Guild,
Archie Bellz, King Flyz

11.28 Tuesday (Hip-Hop)
CLYDE CARSON
Skinny Pete, Pynt, Dboi LTD,
B-Boy Fidget, Tone Skee

11.29 Wednesday
(Hair Rock/Beer Launch)
**NINKASI'S SLEIGH'R RELEASE
PARTY feat. HAIRSTORM**

11.30 Thursday (Reggae)
ISRAEL VIBRATION
The Roots Radics, Georgetown Orbits

12.2 & 3 Saturday & Sunday (Reggae)
ANUHEA (2 NIGHTS!)
Paula Fuga, Mahi

12.3 Sunday (Jazz/Rock/Electronic)
THE MATTSON 2 AT HIGH DIVE
Bob Fossil, Juliette

12.5 Tuesday (Bluegrass/Americana)
**THE DRUNKEN HEARTS +
RAGGED UNION**

12.8 (Live Dance Funk)
LIFE DURING WARTIME
Yak Attack



11.22 & 11.24 Wednesday & Friday
(Grateful Dead Tribute)
**"THANKFUL DEAD"
feat. ANDY COE BAND
(2 NIGHTS!)**



12.1 Friday (Indie/Folk/Roots)
RAVENNA WOODS
The Builders and the Butchers,
Cedar Teeth



12.7 Thursday (Americana/Blues/Rock)
**SCOTT LAW & ROSS
JAMES' COSMIC
TWANG + SCOTT
PEMBERTON BAND**



12.22 & 12.23 Fri & Sat (Hip-Hop)
**SIR MIX-A-LOT
(2 NIGHTS!)**
Harry Mack, Dyme Def, New Track
City, All Star Opera, DJ Indica Jones



12.28 Thursday (Hip-Hop)
KNOWMADS
Karma and Nobi, Porky \$coop!,
Ryan Charles, DJ Calico



12.29 Friday (Electronic)
MINNESOTA
Pressha, Willdabeast

EVERY MONDAY: MOJAM

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12.10 HONEYCOMB
12.13 STAR WARS CONCERT
12.14 FATAL LUCCIAUNO
12.15 DEADPHISH ORCHESTRA
12.21 THE GOLDEN ROAD
12.27 REEL ROCK FILM TOUR
12.30 MARCHFOURTH
12.31 NITE WAVE NEON NYE

1.4 SANDRIDER
1.5 TRL
1.6 PSYMBIONIC
1.10 TIFFANY WILSON
1.12 PRINCE VS MJ
1.13 INDUSTRIAL REVELATION
1.17 WILLY TEA TAYLOR
1.16 MOD SUN
1.21 PETTY THIEF
1.24 KRIZZ KALI KO
1.25 KARL DENSON'S TINY
& 1.26 UNIVERSE (2 NIGHTS!)

2.2 ORGONE
2.6 MARBIN
2.17 FIVE ALARM FUNK
2.18 THE NEIL YOUNGS
2.21 SLOCAN RAMBLERS
2.23 ILL.GATES
3.2 THE TRAVELIN'
MCCOURYS
4.11 DIGITALISM

THINGS TO DO → Music

I Like the New National Album

I'm the only one of my friends who does.
To be fair, I only have two friends.

BY RICH SMITH

Everyone I know has been talking trash about the National's seventh album, *Sleep Well Beast*. It doesn't matter that it's been generally well received by critics. Pitchfork gave the record an 8 out of 10. Four out of five seems to be the average star count everywhere else. But my cohort greeted the album with a shrug. It snowed but it didn't stick. Or else I heard, "Yeah, it's kinda good, but that one song really sucks."

Let's get this out of the way: That one song *does* really suck. It's called "Turtleneck," and it descends from the band's line of half-assed country songs, a tradition of theirs that goes all the way back to "Pay for Me" from their self-titled debut. A similar-sounding approach pops up again on *Trouble Will Find Me*, with the song "I Need My Girl," and then reemerges on *Beast* like a prepubescent crack in the voice of an otherwise mature album.

"This is so embarrassing," vocalist Matt Berninger sings in faux distress. It's like the lyrics know the song is bad.

Other than that, *Beast* gives us what the National have always given us: the musical



The National give us the musical equivalent of reveling in anxiety-depression.

equivalent of reveling in anxiety-depression, a mental condition common among urbanites. On the record—and most likely at their shows at the Paramount on November 28 and 29—Bryan Devendorf's busy drums provide a foundation of nervous energy, Berninger's melancholy mumbles croon over the top, and then the twins (Aaron and Bryce Dessner) command the guitars to flourish in fits or else swell to bursting to release all the pent-up angst.

In keeping up with the times, the Dessners incorporated into this record subtle, intricately arranged electronic sounds, but they didn't mess too much with the general formula.

That is, apparently, everyone's problem: Nothing new here. To which I say: Well, what about the lyrics? The lyrics are new! And some of them, I would argue, satisfy Wallace Stevens's requirement that poetry "resist the intelligence / almost successfully." Take the

pre-chorus for the single "The System Only Dreams in Total Darkness." On the personal level, it's a lyrical collage of a one-sided argument about an infidelity. On the political level, it's about money in politics and the country under Trump.

The whole album plays with that same dynamic, especially in "Walk It Back," which goes so far as to give us a prescription for our current age. As Berninger sings, nothing we change changes anything. Therefore: "Until everything is less insane / I'm mixing weed with wine."

Any given song on a National album, it's true, has a corollary on another National album. *Beast's* "I'll Still Destroy You," for instance, is driven by the same nervously lackadaisical rhythm, charmingly conspiratorial lyrics, and morning-light tone you'll find in *Trouble Will Find Me's* "Humiliation," and then earlier in *High Violet's* "Lemonworld," and earlier still in *Boxer's* "Guest Room," which has its origins in *Alligator's* "Looking for Astronauts."

But I stand in amazement at their consistency, and I applaud a band that would so thoroughly resist—for 17 years—the great American impulse for massive change and "innovation," while continuing to produce one strong album after the next. ■

What'd You Do Over the Summer?

Dude York recorded a Christmas album.

BY ANNA KAPLAN

Dude York are a trio of twentysomethings with service-industry jobs who call themselves America's band. Obviously, America's band needs to have a Christmas album. So several months ago, in the height of Seattle's summer, they recorded a nine-track holiday record in a windowless basement decked out with a tree and Christmas decorations.

Realizing they needed to shoot some cover art, bassist Claire England called the JCPenney photo studio at a nearby mall to see if they had any Christmas backgrounds. Since it was summer, they didn't. The closest they had were solid red and white backgrounds, but England, guitarist Peter Richards, and drummer Andrew Hall sat through an hour of traffic to do the photo

shoot anyway.

Hall says he has "a really fond memory" of "carrying all of our Santas and all of our sports memorabilia out of the JCPenney of South-center Mall. I heard two people, not quite loud enough to call attention but loud enough that I heard it, say under their breath, 'What the fuck?' That was how I knew, as we walked back into the 85 degree heat... that we were on the right track."

The idea for *Halftime for the Holidays*, which comes out November 24 and which Dude York will play from on December 16 at the Crocodile, came to them around Christmas last year. Richards had a couple of Christmas tracks written for a different project. "We were like, 'It's great we have Christmas songs, but we have no Christmas

shows,'" England says. "We'll have to wait one whole year to be able to do anything with these."

They shelved the idea and went on tour to promote their sophomore record, *Sincerely*. But once they were back from tour in April, Richards wrote "Long Distance Christmas," a jingle-bell-infused ballad about the pains of being away from loved ones.

Richards sent it to their management, only to be met with a list of criteria for what can and cannot be in a Christmas song.

"They sent me a long list of criteria back," Richards said. "It was like, 'It has to be overtly positive, you can't mention negative things and tether them to holidays, it's gotta be directly uplifting, and a bunch of other things that were just synonyms for 'it can't be interesting and there can't be a perspective that feels new.'"

Dude York didn't exactly listen to the re-

quirements, but every song is enveloped in such strong power-pop melodies that you can't really tell. Music like this makes anything sound positive—even "Long Distance Christmas" found its way onto the record.

Halftime for the Holidays tackles the highs and lows of the holidays with Dude

York's typical mix of bluntness, cheekiness, and cheesiness. "Hollywood Holiday" is a tongue-in-cheek ode to winters in Southern California. "Jingle Bells Rock" is an audible eye roll at the Christmas classic. "Takin' Care of Christmas" is a play on the Bachman-Turner Overdrive track.

And other songs delve into the lower points of Christmas, for instance "Break Up Holiday," which sums up the feeling of having to see a hometown ex when you go back to see your parents. The whole song is a fierce, guitar-powered jab.

And the title *Halftime for the Holidays*? All but two songs end in a half-time guitar solo. ■



Dude York are cheeky and blunt.

THINGS DO → *Music*



Syd
Sun Nov 26
at Neptune Theatre

Top Picks

FRI NOV 24

Mogwai, Xander Harris

ROCK/POP It's normally clichéd to describe mostly instrumental post-rock bands as the creators of imaginary soundtracks, except Mogwai make it unavoidable. In addition to their proper studio albums, the Glasgow outfit has scored films, like the experimental documentary *Zidane: A 21st Century Portrait* and (with Clint Mansell) Darren Aronofsky's *The Fountain*. Mogwai's new album, *Every Country's Sun*, is of a piece with those works, as Stuart Braithwaite, Dominic Aitchison, Barry Burns, and Martin Bulloch conjure up the kind of atmospherics associated with Nordic noirs in which moments of tension give way to pastoral interludes and even a Moody-Blues-meets-Mercury-Rev-like vocal number. (*Showbox*, 9 pm, all ages, \$23.) **KATHY FENNESSY**

Seattle's Last Waltz Tribute

ROCK/POP The actual Last Waltz—when the band called the Band said good-bye to the road (for a while, anyway)—went down 40 Thanksgiving's ago. I'm sure I'm not the only one who feels old. Honking up yeyo from a backstage area designated the "Powder Room" (replete with rubber noses), the five Band members and a bevy of their funky friends belted, pounded, and screeched through several great songs. Even Neil Diamond looked righteous (although

Bob Dylan thought he could top Diamond by falling asleep). This recurring Thanksgiving tribute features an all-star local cast to feed the hungry via Northwest Harvest. Let's pray for no Powder Room! (*Neptune Theatre*, 8 pm, all ages, \$18.50/\$23.50.) **ANDREW HAMLIN**

Sinister Six, Cheap Cassettes, Double or Muffin

ROCK/POP As of this past summer, it's looking like early-1990s, snotty Seattle punks the Sinister Six have returned for a bit of a stay! They've played a bar here, a backyard there, and tonight they're gonna be lighting up Slim's. Of note also, tonight's show is Sinister Six's guitar giant James Burdyslaw's birthday party! Um, if you think you want to bring him a gift, I've heard he likes "Black Berry Brandy" and "Little Black Pills." Local punks Cheap Cassettes, with their cool Heartbreakers-style jams, and (ahem) Double or Muffin (!), are also on this bill. (*Slim's Last Chance Chili Shack and Watering Hole*, 9 pm, \$7.) **MIKE NIPPER**

SAT NOV 25

Baio, Teen Daze

ROCK/POP Chris Baio's main gig is playing bass in Vampire Weekend, and his solo work displays much of that group's verve and wit. The sound of his polymorphic globe-trotting pop is similar, too, albeit with more drum-machine grooves and Baio's rickety baritone in place of Ezra Koenig's boyish falsetto. His second album, *Man of the World*, finds inspiration in the death of David Bowie, Baio's favorite artist, as well as

the troubling state of global politics. Opener Teen Daze take a different route to explore the same issue on February's *Themes for a Dying Earth*, a quasi-ambient folk record full of alluring guitar work and patient atmospherics. (*Barboza*, 8 pm, \$15/\$17.) **ANDREW GOSPE**

SUN NOV 26

Syd, Buddy, Malia, DJ Osh Kosh

HIPHOP/RAP Syd (a Kyd no longer), the silent heart OF a collective that brought immense young energy back to the City of Angels, is the voice of the Internet—a collective whose depth grows as members step out individually—and as a soloist, glides as cool as a frozen glacier of cucumber ice water. Her dolo 2017 debut, *Fin*, established Syd as a formidable dark horse sanger/rapper who will be in the running for years to come. That said, Buddy's "Find Me" is one of the best pop songs I've heard in years—this Compton MC-inger is a jewel in the gem-rich rough of post-Top Dawg Entertainment LA. (*Neptune Theatre*, 8 pm, all ages, \$23.50/\$28.50.) **LARRY MIZELL JR.**

TUES NOV 28

Tom Petty Tribute Night

ROCK/POP Tom Petty was honored as MusiCares' 2017 Person of the Year back in February, which makes his untimely passing seem even more untimely. Of course, there aren't enough tribute nights or cover sets to bring back the venerable spirit of Tom Petty. However, we still need ways to cope, so why not do so by supporting the goodwill

of MusiCares (a percentage of sales will go to the org) and commemorate one of music's most memorable mavericks alongside some of Seattle's top-notchers like Great Spiders, Who Is She, Tom Tom Club (*not* Tina Weymouth's group), Cumulus, and others runnin' down a dream. (*Chap Suey*, 8 pm, \$10.) **ZACH FRIMMEL**

WED NOV 29



Forms: Com Truise

DJ As Com Truise, the producer and visual artist Seth Haley constructs self-contained, highly stylized little universes of throwback electronica. The rules are consistent and straightforward: Synths sparkle, pads swell, drums chug along at a languid pace. Much has been made of Haley's reliance on old-school sounds (he certainly takes the "stay in your lane" maxim to an extreme), but what's more notable is how clearly and precisely he renders his productions—it's like being able to play a battered old VHS tape in 1080p. This DJ set could be a bit unusual, since instrumental retro-futurist synth-funk isn't typically dance-floor-filler material. (*Q Nightclub*, 9 pm-2 am, \$15.) **ANDREW GOSPE** ►

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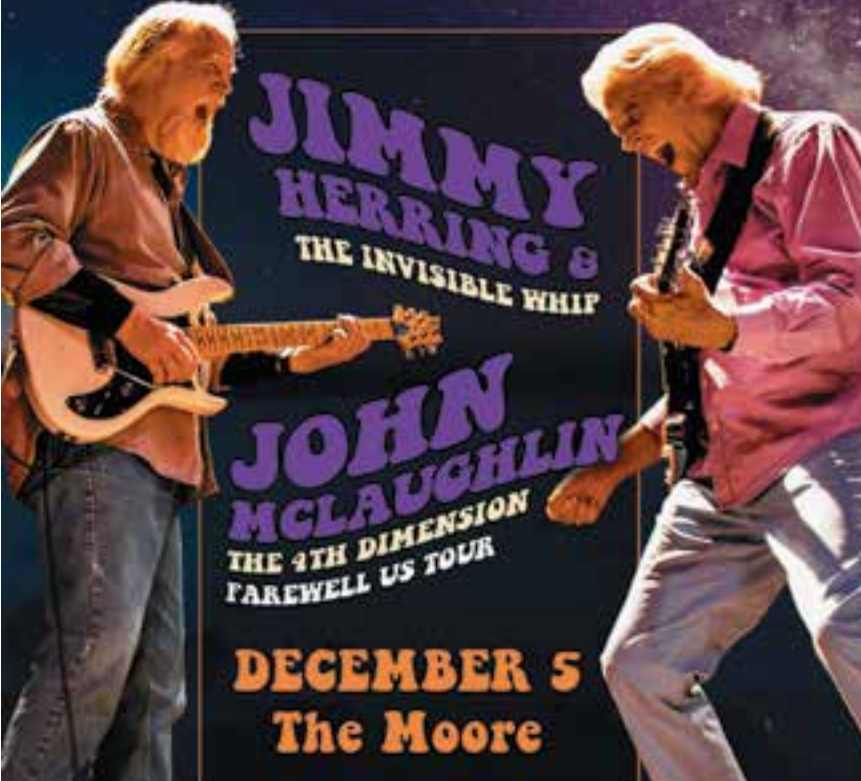
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THINGS TO DO → Music

THURS NOV 30

Laurel Halo, Felisha Ledesma, sighup, Raica

ELECTRONIC There are few artists as delightfully mercurial as Laurel Halo, who migrated from her native Ann Arbor to Brooklyn before signing to the revered London label Hyperdub and decamping to Berlin. Following the rapturous reception of her debut LP, *Quarantine*—which topped the *Wire*’s 2012 best albums list—she took a sharp left turn from the vocal-led electronics to the challenging and rewarding *Chance of Rain* the following year. This summer saw Halo releasing her best album yet, the lushly obtuse *Dust*. Live, she’s a force to be reckoned with, commanding an audience’s attention while keeping the floor moving. This show is a must for fans of adventurous electronic music. (*Kremwerk*, 8 pm, \$15.) **NICK ZURKO**

Limanjaya, ZAHARA, JNAII

ELECTRONIC Seattle’s Limanjaya (Josh Lim) stands as one of the more interesting hip-hop producers in town, drawing on chillwave, cloud rap, and IDM rhythmic and textural elements to construct tracks that puff you into blunted contentment while keeping your head nodding. His music has commercial potential, particularly when he works with vocalists and MCs, but Lim never seems to be dumbing down his productions to achieve that kind of elevated accessibility. The two opening acts—ZAHARA and JNAII—have collaborated rewardingly with Limanjaya. (*Substation*, 8 pm, \$6.) **DAVE SEGAL**

SALES, Chaos Chaos, the Washboard Abs

ROCK/POP SALES merge a lo-fi vibe with evocative lyricism. The duo of Lauren Morgan and Jordan Shih share most of the band duties—while one is singing, the other is playing guitar, synths, or drums. Overall, SALES are fairly minimalist. Most songs consist of a simple drum beat, but add intricate guitars and vocal samples to create a dynamic soundscape. Morgan’s vocals are warm and nostalgic, capping off music that’s perfect for sad boys. And although SALES can

be depressing and will send you rifling through some unsettled emotions, they do create some pretty beautiful tracks. (*Neumos*, 8 pm, all ages, \$16/\$18.) **ANNA KAPLAN**

NOV 30-DEC 3

Tower of Power

FUNK/REGGAE Oakland’s fabulous funk and soul-jazz heavies Tower of Power return for yet another Seattle residency. Reports from the most gushing-est of fans claim that every TOP show is a killer dance party, but then they are the “Hipper Than Hip” from “Bump City” and would obviously know how to dig it deep “In the Slot”! That they keep killin’ it time and again is REALLY saying something, as Tower of Power have been active for 50 years and show no signs of getting up from all their serious getting down! (*Jazz Alley*, 7:30 pm, sold out.) **MIKE NIPPER**

FRI DEC 1

Bell Witch, Monarch, Usnea, Isenordal

METAL/PUNK With the recent release of *Mirror Reaper*, Seattle doom-duo Bell Witch have gone beyond the already high expectations placed upon them. For nearly every moment of slow, crushing, swamp-soaked riffage, there are gorgeous passages that accent its true heaviness. Move over Sleep, because this is all accomplished within a single 83-minute song. Will Bell Witch be busting out this ambitious epic song in its entirety? I sure as hell hope so. Show up early for local avant-garde black metallers Isenordal. I guarantee you’ve never heard a cello shred like this. (*Highline*, 9 pm, \$13/\$15.) **KEVIN DIERS**

Gregg Skloff, Cyclopsycho, Raica

ELECTRONIC Oregon contrabassist/sitarist Gregg Skloff uses his instruments as generators of immense drones that carry a whiff of pathos happening way in the distance. He wrings much emotion from minimalist methods. Check out his 2016 Eiderdown Records tape, *The Glacial Enclosure*, for proof. Cyclopsycho (Olympia’s Ashley Shomo) explores a subliminal kind of ▶

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THINGS TO DO → Music



KIERSTY BOON

◀ songcraft that applies ectoplasmic electronic elements and odd vocalese to gestate gothic hymns of mysterious origin. I’ve written tons about Raica (Chloe Harris) in this space, so I’ll reiterate: She’s one of the region’s most adventurous hardware-based electronic musicians, always seeking new ways to boggle minds with textural and rhythmic innovations, on record and on stage. (*Chapel Performance Space, 8 pm, all ages, \$5-\$15.*) **DAVE SEGAL**

Percussion Studio: John Cage — “The City Wears a Slouch Hat”

CLASSICAL/OPERA John Cage wrote “The City Wears a Slouch Hat” for radio alongside Beat author Kenneth Patchen, and he supplemented Patchen’s noir-ish omniscient taking of a burg’s temperature, using manic whistle attacks, tin-can clunkings, and a bevy of “noise” that rewards repeated listens with surprising exactitude. Cage wanted electronics, but learned almost too late that the CBS Radio studio couldn’t satisfy him on the required deadline; he wrote the whole percussion score with only four days breathing room. I’m hoping the Percussion Studio, under the direction of Bonnie Whiting, will deliver the text as well as the score, but it should intrigue either way. (*UW Meany Studio Theater, 7:30 pm, all ages, \$10.*) **ANDREW HAMLIN**

Pere Ubu, Diminished Men

ROCK/POP Called “startlingly unique” after the release of their 1975 debut single, “30 Seconds Over Tokyo,” Cleveland-bred art-punk legends Pere Ubu combined elements of Black Sabbath–style metal dirge with dub and oddball rock experimentation to redefine left-field music. Led by David Thomas, Mark E. Smith’s rival for curmudgeonly behavior, Pere Ubu moved straight past Ramones-core, ’77-style punk and helped pave the way for post-punk’s admirable idiosyncrasies. On last year’s tour, the band delivered *Dub Housing*—era favorites, medieval-looking horn instruments, and stunning art-rock atmospheres. While onstage at the Crocodile, Thomas abruptly stopped mid-set for a smoke break: “It’ll be much faster if you clear a path,” he told the audience. And we did. (*El Corazon, 8 pm, \$20/\$25.*) **BRITTNIE FULLER**

A Perfect Circle

ROCK/POP Tool vocalist Maynard James Keenan has amassed an avid following, one that he commands with every slight hint of musical activity. Tool-related or not, Maynard’s cult is there to gobble it all up—documentaries on his passion for wine, his Puscifer side project, and, most recently, the resurrection of his supergroup, A Perfect Circle. After a 13-year hiatus, this dark, proggy, and more melodic alternative-rock band will release a new album, *The Doomed*, “sometime next year.” It might not be the new Tool, but hell, it’s enough to give his diehards that much-needed Maynard fix. (*KeyArena, 7:30 pm, all ages, \$36-\$173.*) **KEVIN DIERS**

Spinning Whips, Shook Up, Sweet Jesus, Heavy Denim

ROCK/POP On their last release, 2015’s *Season of the Whip* (Donovan allusion noted), Seattle’s Spinning Whips crank out the longhair jams with a welcome disregard for decorum. If you’re into Deep Purple, Slade, Das Damen, or any other hard-rock group over the last 45 years who have made you want to whip your locks around like a lasso, you will probably want to get crunk to Spinning Whips tonight. (*Blue Moon Tavern, 9 pm, \$8.*) **DAVE SEGAL**

SAT DEC 2

Barrett Martin Group

ROCK/POP A renowned drummer for Screaming Trees, Tuatara, and others, Barrett Martin is one of those treasured musicians—like Mickey Hart and Ginger Baker—who possess an omnivorous appetite for non-Western styles, in addition to rock, blues, folk, and jazz. Like those virtuosic stickmen, Martin assimilates those elements with subtlety and inventiveness. His expansive travels to Cuba, Brazil, West Africa, New Zealand, the Peruvian Amazon, and other places led to Martin writing a book, *The Singing Earth*, that traces some of his inspirations and outlines his sonic theories. No doubt he’ll put many of those into practice tonight, with bandmates Evan Flory-Barnes, Andy Coe, Thione Diop, Hans Teuber, Dave Carter, and Ryan Burns. (*The Royal Room, 9 pm, \$15.*) **DAVE SEGAL**

HIGHLINE

Wednesday, November 22
FULL LIFE CRISIS
Hello Pwnie
Maxifinger
9PM \$10

Saturday, November 25
COMPLETE
Power Skeleton
Miscomings
9PM \$8

Friday, December 1
BELL WITCH
Monarch
Usnea
Isenordal
9PM \$13-\$15

Tuesday, December 5
UNSANE
Plaque Marks
Serial Hawk
Fucked and Bound
8PM \$15-\$17

Thursday, December 7
WELTESSER
Body Void
Isenordal (Acoustic)
LB!
9PM \$10-\$12

Friday, December 8
LARS FINBERG AND THE BAKERSFIELD MOONLIGHTERS
Dreamsalon
Steal Shit Do Drugs
9PM \$10-\$12

Saturday, December 9
ANGRY SNOWMANS
Communist Eyes
Serial Jerk
Total Shit
9:30PM \$10-\$12

Sunday, December 10
THE OXFORD COMA,
Bitter Lake,
The Chrome Lakes
9PM \$10-\$12

Friday, December 15
ACCUSED AD DEMON HAMMER
Hallucinator
The Devils Of Loudun
Oxygen Destroyer
8PM \$18-\$20

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cream
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SUN/NOVEMBER 26 • 7PM
the paperboys – thanksgiving weekend meltdown
MON/NOVEMBER 27 • 6PM
first aid arts
TUE/NOVEMBER 28 • 7:30PM
john reischman & the jaybirds
WED/NOVEMBER 29 & THU/NOVEMBER 30 • 6:30PM & 9:30PM
jane lynch “a swingin’ little christmas”
FRI/DECEMBER 1 • 7PM & 10PM
jubal flagg
SAT/DECEMBER 2 • 6PM & 9PM
del mccoury band
SUN/DECEMBER 3 • 7:30PM - SOLD OUT
stars
MON/DECEMBER 4 • 7:30PM
joshua davis
TUE/DECEMBER 5 • 7:30PM
john craigie w/ beth wood
THU/DECEMBER 7 • THU/DECEMBER 28 • SHOW TIMES VARY
land of the sweets: the burlesque nutcracker
FRI/DECEMBER 29 & SAT/DECEMBER 30 • 8PM
leroy bell and his only friends
SUN/DECEMBER 31 • 7PM & 10:30PM
new year’s eve with bowievision

next • 1/6 pee wee’s burlesquehouse
• 1/7 dark divas • 1/9 & 10 monty alexander • 1/12 keola beamer & henry kapono • 1/14 ari hest • 1/15 & 16 alan doyle • 1/17 hot rize • 1/18 alex skolnick trio • 1/19 - 27 bohemia • 1/28 joe purdy & amber rubarth • 1/29 & 30 johnny a • 2/1 booker t jones • 2/2 eric johnson

musicquarium lounge
NEVER A COVER
• 11/22 bad news botanists • 11/23 closed for the holiday • 11/24 happy hour: swing 3po / jelly rollers • 11/25 daniel rapport trio • 11/26 brian nova jazz jam • 11/27 rochelle house • 11/28 tobias the owl • 11/29 max holmberg organ trio • 11/30 closed until 10pm - kareem kandil • 12/1 jd hobson • 12/2 uncle half step • 12/3 brian nova jazz jam • 12/5 sling low, indigo

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11/22 WEDNESDAY		The Crocodile Presents: Princess Nokia (Early Show) Suzi Analoguë All ages
11/25 SATURDAY		The Crocodile Presents: The Hodgetwins 21 and over
11/29 WEDNESDAY		The Crocodile Presents: The Dear Hunter The Family Crest, Vava All ages
11/30 THURSDAY		The Crocodile Presents: Hot Dub Time Machine All Ages
12/1 FRIDAY		The Crocodile Presents: #IRL Dance Party 21 and over
12/3 SUNDAY		The Crocodile Presents: Tom Fest - An Evening to Celebrate the Music of Tom Petty Featuring Petty Thief and Friends 21 and over

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Fri 12/22
WEEED
(LP RELEASE)

Fri 2/2
FLOR

Fri 2/16
TYPHOON

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THINGS TO DO → Music



Jamila Woods
Sun Dec 3 at Barboza

Camp Lo, Ski Beatz

HIPHOP/RAP The year 1997 was good for hip-hop. *Wu-Tang Forever*, *Life After Death*, and *The War Report* further solidified East Coast hardcore as *No Way Out* ushered in the Jiggy Era—and as Cash Money Records, Three 6 Mafia, and Lil Jon all started to make noise in the South. But there was nothing like Camp Lo’s debut, *Uptown Saturday Night*, before or since. Geechi Suede and Sonny Cheeba’s intricate ghetto-retro slang codex and throwback optics were plushly wardrobe’d by some of the best beats Ski (of *Reasonable Doubt* fame) ever made, topped of course by “Luchini (This Is It),” one of the greatest rap singles of all time. Gotta love the nostalgia for a project so already steeped in it—guess we can always remember better days. (*Crocodile*, 8 pm, \$18.)

LARRY MIZELL JR.

Cathedrals XX: Julianna Barwick, Mirah

ROCK/POP While this millennium has not been short on musicians discovering the power of the looping pedal, the repeating compositions of Julianna Barwick are singular. After capturing an international audience with her rapturous debut album, 2011’s *The Magic Place*, Barwick now uses her voice as her primary source material, turning her pieces into a one-person choir (growing up in Louisiana, she performed in the church choir). Barwick’s subsequent releases have seen her honing her method while expanding her sonic vocabulary, with last year’s *Will* employing water-logged synths and piano to complement her near-angelic vocal stylings. If you’re looking for transcendence, this is your show. (*St. Mark’s Cathedral*, 8 pm, all ages, \$10-\$48.)

NICK ZURKO

The Shivas, the Gods Themselves, Wall of Ears, Fruit Juice

ROCK/POP The Shivas and the Gods Themselves are familiar, reliable psych-pop and glam-rock-disco entities in the Northwest, respectively, and they should be enough to get you to this show. But if you need more persuasion, the bill’s lesser-known groups Wall of Ears (Seattle) and Fruit Juice (Olympia) have interesting things to offer, too. The former set aloft songs that combine psychedelic pop with yacht rock—an odd fusion

that slyly charms. The latter rock with the insouciance of early Bangles and B-52s; it sounds as if someone spiked their Kool-Aid with Albert Hofmann’s most famous discovery. (*Fred Wildlife Refuge*, 7 pm, \$12/\$15.)

DAVE SEGAL

SUN DEC 3

Chris Isaak

ROCK/POP Chris Isaak is not quite Roy Orbison, but he is now nine years older than Orbison ever was, which shocks *me*, anyway. Isaak’s rockabilly growl resembles Orbison’s more playful teddy-bear style—but again like Orbison, he sails high notes across shimmering backings, creating a virtual beachscape so smooth and so eerie, you have to get in your car and drive, just to give it some rubber-tire roughage. Easy to say Isaak’s style never escapes stylization, but I disagree. Maybe it’s because I spent so much time on those lamentations in my MTV days. And I never learned to drive. (*Moore Theatre*, 7 pm, all ages, \$32.50-\$72.50.)

ANDREW HAMLIN

The Chris Robinson Brotherhood

ROCK/POP Chris Robinson digs krautrock. No, really! I interviewed him last year, and he gushed: “I have been on a two-day record-buying high that is only understandable by people in complete dorkdom, like myself. I walked into a record store in Bloomington, Indiana, and found a Harmonia album on Brain Records, original pressing—only to be even more astonished by finding Ash Ra Tempel’s *Join Inn* on Ohr Records. Blown away!” The Chris Robinson Brotherhood’s new album, *Barefoot in the Head*, suggests that he’s applying krautrock repetition and distortion, in moderation, to boogie-choogle, giving us if not an Older America, at least a weirder lens through which to peer at the endless highway. (*Neptune Theatre*, 8 pm, all ages, \$18.50/\$21.50.)

ANDREW HAMLIN

Jamila Woods, Vagabon

SOUL/R&B You slept on Jamila Woods’s *HEAVN* heavy; yeah, you did—so *fix it*. Because that means you missed out on the Chicago-based poet/singer’s meditative brand of Black Girl Magic, a balm always needed in this world so dead set against it. Steadfast yet somehow playful, Woods’s solo debut frames the protest that is loving oneself as effortless we-got-this-and-each-other-type optimism. Over soothing, subtle

THINGS TO DO → Music



Pixies
Sun Dec 3
at Paramount Theatre

production from some of Chicago's best (the Roots, oddCouple, Kweku Collins), *HEAVN* stirs in inspiration from Janelle Monae, the Cure, and the *Dawson's Creek* theme (no, really). You shouldn't have to wait for your life to be over, either, before you find your reward, or at least some goddamn respect—make your heaven here, now, with your folks. (*Barboza*, 8 pm, sold out.) **LARRY MIZELL JR.**

Pixies, the Orwells

ROCK/POP I was [screaming internally] about the upcoming joint Weezer and Pixies 2018 tour the other day, and Larry Mizell Jr. dropped in to call it the “Our Bassists Bounced to Start Better Bands” tour. He’s not wrong. Frank Black (Black Francis, SORRY), regardless of carrying on, never quite creatively recovered after Kim Deal peaced to breed the Breeders, and the Pixies catalog since is plain evidence. I’m no stranger to nostalgia, so I say allow the man his theatricality but be critical of his grievances. There’s no need for future tunes when *Come On Pilgrim* (and the whole Pixies pre-1991 discography) still exists, so throw on any of their first six releases and forget anything else that was released in this century. (*Paramount Theatre*, 8 pm, all ages, \$61.) **KIM SELLING**

MON DEC 4

Franz Ferdinand

ROCK/POP When Scottish rock band Franz Ferdinand emerged in 2004, their smarts and savvy immediately made them stand out from their cohort of bland, cover-of-NME-type UK rock bands. Years later, the band’s self-titled debut holds up—the songs take relatively risky structural and dynamic twists, Alex Kapranos’s lyrics are wry and self-aware, and it’s anchored by a near-perfect rock song in “Take Me Out.” (One can’t be as complimentary of, say, Kasabian or the Bravery.) Judging by the LCD Soundsystem-lite dance-rock of their latest single, from a fifth album due in February, Franz Ferdinand should still sound vibrant at this tour-opening show. (*Showbox*, 8 pm, all ages, \$39.95/\$45.) **ANDREW GOSPE**

TUES DEC 5

Deck the Hall Ball: The Killers, the Lumineers, ODESZA, Portugal. The Man, Joywave, J Roddy Walston and the Business, J GRGRY

ROCK/POP The Deck the Hall Ball is maybe the only time you’d want to be inside KeyArena for almost 12 hours. Even then, I don’t think it’s exactly desirable, but at least this year it’s a decent lineup, if you’re listening to all the bands’ music from the early 2000s. The Killers and Portugal. The Man are incredible live, even though their recent music has descended lower than mediocrity. The exceptions to this: Joywave’s ▶

Short List

H.E.R.
Neumos, Wed Nov 29,
7 pm, all ages, sold out

Illenium
WaMu Theater, Fri Nov 24,
8 pm, \$59

**Illionaire Ambition
US Tour 2017**
Neumos, Sun Dec 3, 7 pm,
all ages, \$35-\$150

**Jonny Lang,
Zane Carney**
Neptune Theatre, Tues
Nov 28, 8 pm, all ages,
\$38

**Louis The Child,
Louis Futon, Ashe**
Showbox Sodo, Fri Dec 1,
8 pm, \$25

**Mannheim Steamroller
Christmas by Chip
Davis**
Paramount Theatre, Sat
Nov 25, 8 pm, all ages,
\$32-\$82

**Matisyahu,
Common Kings**
Neptune Theatre, Sat
Nov 25, 8 pm, all ages,
\$35/\$36.50

Petit Biscuit
Neptune Theatre, Wed
Dec 6, 8 pm, all ages,
\$20/\$23.50

**Say Anything, Dan
Andriano + Mike Park,
Backwards Dancer**
Neumos, Dec 5-6, all ages,
\$23.50/\$28

**Shabazz Palaces,
Gillan Gaar**
Fantagraphics Bookstore
and Gallery, Fri Nov 24,
6 pm, all ages, free

Tennis
Neptune Theatre, Fri
Dec 1, 9 pm, all ages,
\$16.50/\$18.50

Tori Amos
Paramount Theatre, Fri
Nov 24, 8 pm, all ages,
\$35.50-\$75.50 (sold out)

**Trans-Siberian
Orchestra**
KeyArena, Sat Nov 25,
3:30 pm, 8 pm, all ages,
\$42-\$74



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THURS, 11/30 - SAT, 12/2

RYAN STOUT

Ryan Stout is a well-crafted and seasoned comedian who has performed all over the world. A regular guest on Chelsea Lately, Ryan has also appeared on CONAN, HBO's Funny as Hell, Comedy Central's Live at Gotham, and his own half-hour special: Comedy Central Presents... Ryan Stout.



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THINGS TO DO → Music

◀edgy alt-rock with snarky lyrics combines to make a great live show, and J GRGRY produces emotional electro-pop ballads guaranteed to get you moving. The rest of the bands on the bill aren't good and don't matter. (*KeyArena*, 3 pm, all ages, \$55-\$232.) **ANNA KAPLAN**

John McLaughlin, Jimmy Herring

BLUES/COUNTRY/FOLK I have an ironclad belief: Anyone who played on Miles Davis's 1972 fusion colossus *On the Corner* qualifies as a musical deity. Guitarist John McLaughlin, of course, starred on that LP, but he also contributed ferocious virtuosity and serene soulfulness to many other projects of world-historical importance: Tony Williams Lifetime, Shakti, the *Love Devotion Surrender* collab with Carlos Santana, and Mahavishnu Orchestra, the subject of this Meeting of the Spirits Tour. With Widespread Panic axman Jimmy Herring, McLaughlin will summon the combustible majesty and serpentine complexity of Mahavishnu classics like *Inner Mounting Flame*, *Birds of Fire*, *Between Nothingness and*

Eternity, and *Visions of the Emerald Beyond*. For jazz-fusion heads, Kwanzaa comes early. (*Moore Theatre*, 7:30 pm, all ages, \$37-\$47.) **DAVE SEGAL**

DEC 5-6

Mike Stern Band with Dave Weckl, Randy Brecker, and Tom Kennedy

JAZZ Last year, jazz guitarist Mike Stern broke just about every bone in his upper body—or at least, the ones that count—in a fall. He pushed himself to get back to playing, but he had to switch out of no-longer-possible techniques he'd used for decades, playing with Miles Davis, Blood Sweat & Tears, Bela Fleck, Eric Johnson, Dave Holland, his wife Leni Stern, and others. Through all of it, though, he sounds like himself. A strong but subtle personality who draws you in close and gets to know you. (*Jazz Alley*, 7:30 pm, \$34.50.) **ANDREW HAMLIN**

MORE StrangerThingsToDo.com

Early Warnings

CINDY WILSON OF THE B-52S *Chop Suey*, Thurs Dec 7, 8 pm, \$20-\$40

EMILY HAINES & THE SOFT SKELETON *Benaroya Hall Illsley Ball Nordstrom Recital Hall*, Fri Dec 8, 8 pm, \$36

GRIZZLY BEAR *Moore Theatre*, Fri Dec 8, 8 pm, \$27.50/\$37.50

JAY-Z *KeyArena*, Wed Dec 13, 8 pm, \$45-\$324

INDUSTRIAL REVELATION PLAYS BJORK *Neptune Theatre*, Wed Dec 20, 8 pm, \$18.50

MACKLEMORE *KeyArena*, Fri Dec 22, 7:30 pm, \$85+

RESOLUTION 2018 *WaMu Theater*, Fri Dec 29, 6:30 pm, \$92/\$167

G3: JOE SATRIANI, JOHN PETRUCCI, PHIL COLLEN *Moore Theatre*, Thurs Jan 11, 7 pm, \$37-\$97

ST. VINCENT *Moore Theatre*, Jan 18-19, 8 pm, \$36.50-\$56.50

QUEENS OF THE STONE AGE *KeyArena*, Thurs Jan 25, 8 pm, \$35-\$56

MATOMA *Neptune Theatre*, Fri Jan 26, 9 pm, \$28.50/\$33

MIRANDA LAMBERT *Tacoma Dome*, Thurs Feb 1, 7 pm, \$39-\$261

DRIVE-BY TRUCKERS *Moore Theatre*, Sat Feb 3, 8 pm, \$22.50-\$37

KATY PERRY *Tacoma Dome*, Sat Feb 3, 7:30 pm, \$50-\$392

KIMBRA *Neumos*, Sun Feb 11, 9 pm, \$25

CLAP YOUR HANDS SAY YEAH *Tractor Tavern*, Mon Feb 12, 8 pm, \$20/\$22

MUMIY TROLL *Neptune Theatre*, Thurs Feb 15, 8 pm, \$38.50

WALK THE MOON *Neptune Theatre*, Feb 16-17, 8 pm, \$36

CARLA BRUNI *Benaroya Hall S. Mark Taper Foundation Auditorium*, Sun Feb 25, 8 pm, \$40-\$75

SNARKY PUPPY *Moore Theatre*, Sun Feb 25, 8 pm, \$32.50

TUNE-YARDS *Showbox*, Mon Feb 26, 8:30 pm, \$28.75/\$34.25

LORDE *KeyArena*, Fri March 9, 7 pm, \$35-\$96

BRANDI CARLILE *Moore Theatre*, March 30-31, 7:30 pm, \$38-\$78

JUDAS PRIEST *ShoWave Center*, Sun April 15, 7 pm, \$44.25-\$94.25

SHANIA TWAIN *Tacoma Dome*, Thurs May 3, 7:30 pm, \$35-\$311

MAROON 5 *Tacoma Dome*, Wed May 30, 7:30 pm, \$45-\$405

THE KOOKS *Showbox Sodo*, Fri June 1, 8 pm, \$31.75/\$33.75

HARRY STYLES *KeyArena*, Sat July 7, 8 pm, \$35.50-\$95.50

KENNY CHESNEY *CenturyLink Field*, Sat July 7, 5 pm, \$29-\$323

TIM MCGRAW & FAITH HILL *KeyArena*, Fri July 13, 7:30 pm, \$108+

NIALL HORAN *White River Amphitheatre*, Thurs Aug 2, 7 pm, \$22-\$267

WEEZER, PIXIES *White River Amphitheatre*, Sat Aug 4, 7:30 pm, \$25-\$239

ED SHEERAN *CenturyLink Field*, Sat Aug 25, 7 pm, \$35-\$116

FOO FIGHTERS *Safeco Field*, Sat Sept 1, 8 pm

SAM SMITH *KeyArena*, Sat Sept 8, 8 pm, \$55-\$746



THINGS TO DO → Music



Taj Mahal Quartet
Through Nov 26 at Jazz Alley

NEPTUNE THEATRE An Acoustic Evening with Dispatch, 8 pm, \$35/\$37.50 (sold out)
STUDIO SEVEN Belphegor, Cryptopsy, Panzerfaust, Violent Hallucinations, Odysian, 6 pm, \$20/\$25

DJ
BALTIC ROOM Jam Jam, 9 pm, \$10
BAR SUE Motown on Mondays, 10 pm, free
CHOP SUEY Hogtied, 7 pm, free
RE-BAR Collide-O-Scope, 6:30-11 pm, \$9

JAZZ
NECTAR Mo' Jam Mondays, 8:30 pm-12:30 am, free
THE ROYAL ROOM Perry Robinson & Friends, 7:30 pm, free

Tues 11/28

LIVE MUSIC
BLUE MOON TAVERN Totusek Tuesday Nights, 8-11 pm, free
CHOP SUEY The Hilltalks, MARBLE, Datenite, 8 pm, \$6/\$8
CROCODILE Hayden James, BAYNK, Grace Pitts, 9 pm, \$20/\$22
THE FUNHOUSE Vista Kicks, 7:30 pm, \$8/\$10
THE KRAKEN BAR & LOUNGE The Snubs, Playboy Manbaby, Buff Muff, Snow White & Baby Eaters, 9 pm-2 am, \$7
NECTAR Clyde Carson, Skinny Pete Pynt, Dboi LTD, B-Boy Fidget, Tone Skee, 8 pm, \$12/\$15
SEAMONSTER LOUNGE Michael Owcharuk, 8 pm
SUNSET TAVERN PINKYS OUT, Boxcar Tourists, Knuckles, 8 pm, \$8
TIM'S TAVERN Rock-O-Taco Tuesdays, 8 pm, free
TRIPLE DOOR John Reischman & The Jaybirds, Eli West, 7:30 pm, \$20/\$25
VERMILLION Tom Berghan and Gus Denhard Live!, 9-11 pm

DJ
BALTIC ROOM Drum & Bass Tuesdays, 10 pm, free
HAVANA Real Love '90s, 9 pm, \$5/Free before 10 pm
LO-FI Stop Biting, 9 pm, \$5
R PLACE Turnt Up 2zdays, 10 pm, free
JAZZ
JAZZ ALLEY Russell Malone Quintet, 7:30 pm, \$28.50
OWL N' THISTLE Jazz with Eric Verlinde, 8 pm, free
THE ROYAL ROOM The Walking Hat Trio, 322, 7:30 pm, free
THE ROYAL ROOM The Suffering Fuckheads, 10 pm, free
SEAMONSTER LOUNGE Joe Doria Presents, 10 pm, free
TULA'S Jay Thomas and The Cantaloupes, 7:30 pm, \$10

CLASSICAL/ OPERA
UW MEANY THEATRE Music of Today: DXARTS, 7:30 pm, \$15

Wed 11/29

LIVE MUSIC
CAPITOL CIDER Capitol Cider Unplugged, 8 pm, free
CENTRAL SALOON Stay At Home Dads, Sans Peter, The Bear Dance, 9 pm, \$5
CHOP SUEY Shiftercar, SSNACKSS, Dust Mice, Deep Tissue, 7 pm, \$8/\$10
CROCODILE The Dear Hunter, The Family Crest, Vava, 7 pm, \$22
THE FUNHOUSE FuzzQueen, Clone Wolf, 9 pm, \$6/\$8
HIGH DIVE The Arnolds, This American Knife, Goldie Wilson, 8 pm, \$6/\$8
HIGHWAY 99 Zydeco Rex, 8 pm, \$10
NECTAR Ninkasi Presents Sleigh'r Release Party with Hairstorm, 7 pm, free
NEPTUNE THEATRE Angus & Julia Stone, 8 pm, \$23.50 (sold out)

THE ROYAL ROOM Funk Church, 10 pm, free
SEAMONSTER LOUNGE Westsound Deep Funk Club, 9:30 pm, \$5
SHOWBOX SODO The Used, Glassjaw, 7:30 pm, \$34.25
SHOWBOX Animals As Leaders, Periphery, Astronoid, 7:30 pm, \$25/\$28
SUBSTATION Modern Dinosaurs, San Francisco Suicide Club, William Perry Moore, 8 pm, \$8
SUNSET TAVERN Nora Jane Struthers, Korby Lenker, 9 pm, \$10
TRACTOR TAVERN Whiskey Fever, Garrett & The Sheriffs, Pat McHenry, 8 pm, \$8
TRIPLE DOOR Jane Lynch: A Swingin' Little Christmas, 6:30 pm, 9:30 pm, \$55-\$80

DJ
BASTILLE CAFE BAR Le Verlan with DJ Paces Lift, 8-11 pm, free
CONTOUR Depth, 9 pm, free
FOUNDATION SUBstance Wednesdays, 10 pm, \$0-10
NEIGHBOURS Level Up 18+, 9 pm, Free Before 10pm/\$10 After 10pm
PONY Bloodlust, 9 pm, free
QUEER BAR Queer Bar DJ Night, free
THE RUNAWAY TUF LUCK, 9 pm-1 am, free
JAZZ
JAZZ ALLEY Russell Malone Quintet, 7:30 pm, \$28.50
THE ROYAL ROOM Jazz Night School Fall Final Performances, 6 pm, free
TIM'S TAVERN Jazz Night with Stuart McDonald, 8 pm, free

Thurs 11/30

LIVE MUSIC
BARBOZA Golden Gardens, Shadowhouse, Charlatan, 8 pm, \$8/\$10
BLUE MOON TAVERN Medejin, Cavegreen, Guests, 9 pm, \$7

CHOP SUEY Chris Cheveyo, Candace, Somesurprises, Baywitch, 8 pm, \$8/\$10

THE CLOUD ROOM White Baby Grand Series with Shenandoah Davis & Friends, 5:30-7:30 pm
COLUMBIA CITY THEATER Crash the Glass, 8 pm
THE FUNHOUSE Aaron Gillespie, Onward Etc., AJ Caso, 7:30 pm, \$13/\$15
HIGH DIVE Marmalade, 8 pm, \$6
HIGHWAY 99 Lindsay Beaver & The 24th St Wailers, 8 pm, \$12
LO-FI Moon Dial, Brandon Krebs, 8 pm, \$8
NECTAR Israel Vibration & The Roots Radics, The Georgetown Orbits, 8 pm, \$20
Q NIGHTCLUB Claptone, Meistro, BBecks, 9 pm-2 am, \$15
SEAMONSTER LOUNGE Sing It Live, 10 pm, \$5/Free for Ladies
SHOWBOX The English Beat, DJ Dr Wood, 8:30 pm, \$22/\$25
SUNSET TAVERN SWYM, La Fille, Daycones, 9 pm, \$8
TRACTOR TAVERN Corey Smith, Jade Jackson, 8 pm, \$20
TRIPLE DOOR Jane Lynch: "A Swingin' Little Christmas", 6:30 pm, 9:30 pm, \$55-\$80
VERA PROJECT Azizi Gibson, Shane Diamanti, Guests, 7 pm, \$17/\$20

DJ
BASTILLE CAFE BAR Vinyl Internationale, 8-11 pm, free
CONTOUR Jaded, 9 pm, free
CROCODILE Hot Dub Time Machine, 9 pm, \$13
GRIM'S Special Blends, 8 pm-2 am, free
HAVANA Sophisticated Mama, 9 pm, free
NEIGHBOURS Queen, 9 pm
QUEER BAR Queer Bar DJ Night, free
R PLACE Thirsty Thursdays, 9 pm, free
THE BALLROOM Throwback Thursdays, 9 pm, free

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THURSDAY DECEMBER 14

ALL AGES | 7:30 PM

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Emmanuel Episcopal Church
Mercer Island

SUN, DEC 10, 2pm
St. Mark's Cathedral


Tess Altiveros


Laura Pudwell


Zachary Finkelstein


Zachary Lenox

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THINGS TO DO → Music



Stars
Sun Dec 3 at Triple Door

TIMBRE ROOM BUTT DAY, 5-9 pm, free

TRINITY Pregame Thursdays, 9 pm-2 am, free

XTADIUM Sultry Thursdays, 10 pm-2 am, free

JAZZ

★ **BARCA** Jazz at Barca, 9 pm-12 am, free

📍 **THE ROYAL ROOM** Jazz Night School Fall Final Performances, 6 pm, free

CLASSICAL/OPERA

★ **BENAROYA HALL S. MARK TAPER FOUNDATION AUDITORIUM** Rachmaninov Piano Concerto No. 3

📍 **UW MEANY THEATRE** Chamber Singers & University Chorale, 7:30 pm, \$10

BALLARD LOFT Flashback Fridays, 10 pm, free

FOUNDATION Resonate Fridays, 9 pm-2 am, \$15-\$30

HAVANA Viva Havana, 9 pm, \$15

NEIGHBOURS Absolut Fridays, 9 pm-3:59 am, \$5

NEUMOS Feel Good Inc., 9 pm, Free with RSVP

NIGHTJAR Young Guns Showcase, 10 pm-2 am, Free Before 11pm/\$10 After 11pm

★ **PONY** Beefcake, 9 pm, free

Q NIGHTCLUB Low_Pass: Shiba San & Lenny Kiser, 10 pm-2 am, \$16

R PLACE Transcendence, 9:30 pm, free

STUDIO SEVEN Electric Fridays, 10 pm-2 am, \$0-\$20

THE BALLROOM Rendezvous Fridays, 10 pm, free

THE CARLILE ROOM Maxwell Edison, 10 pm, free

THERAPY LOUNGE Nostalgia, 10 pm

TIMBRE ROOM Double Sunrise Club, 8-11 pm, free

TRINITY Massive Fridays, free

VERMILLION Session Fridays, 10 pm-2 am, free

JAZZ

LATONA PUB Phil Sparks Trio, 5 pm, free

📍 **THE ROYAL ROOM** Jazz Night School Fall Final Performances, 6 pm, free

TULA'S Jacqueline Tabor Jazz Band, 7:30 pm, \$20

CLASSICAL/OPERA

★ **BENAROYA HALL S. MARK TAPER FOUNDATION AUDITORIUM** Rachmaninov Piano Concerto No. 3

★ **RESONANCE AT SOMA TOWERS** Traditional and Contemporary Scottish Fiddle with Brandon Vance, 7:30-9:30 pm, \$20

Sat 12/2

LIVE MUSIC

📍 **AMANDINE BAKESHOP** Saturday Lounge, 2-4 pm, free

BARBOZA Chet Porter, AObests, 7 pm, \$13/\$15

BLUE MOON TAVERN Weener, 9 pm, \$7

CENTRAL SALOON 16th Annual All Star Porn Jam, 8 pm

DARRELL'S TAVERN Satan's Pilgrims, The Delstroyers, The Verb, the 1Uppers, Don and the Quixotes, 7 pm-2 am, \$12

📍 **THE FUNHOUSE** Davey Suicide, Amerakin Overdose, Pill Brigade, 7:30 pm, \$10/\$12

HIGH DIVE Witch Ripper, BRUME, Into The Storm, Scorpiknox, 9 pm, \$8/\$10

HIGHWAY 99 Rick Estrin & The Nightcats, 8 pm, \$20

NECTAR Anuhe, Paula Fuga, Mahi, \$22

NEUMOS BoomBox, The Erised, 8 pm, \$65-\$80

Q NIGHTCLUB Haute Sauce: Too Short, 10 pm-2 am, \$25

SEAMONSTER LOUNGE 700 FUNK, 10 pm, \$10

SHOWBOX SODO Deorro, Sharps, 9 pm, \$30-\$45

SHOWBOX SMooCH: Seattle Musicians for Children's Hospital, 5:30 pm, \$52-\$252

📍 **STUDIO SEVEN** The Dirtball (Kottonmouth Kings), Lab Ratz, Hooligoons, Great Dane, Cam Stone, Bad N-Fluence, 8 pm, \$13/\$15

SUNSET TAVERN Hillstomp, The Crossroads Exchange, Dragstrip Riot, 9 pm, \$12

TRACTOR TAVERN Jeff Austin Band, Spare Rib & The Bluegrass Sauce, 9 pm, \$16

📍 **TRIPLE DOOR** The Del McCoury Band, 6 pm, 9 pm, \$35-\$45

📍 **VERA PROJECT** Shane Diamanti, IB On The Beat, Zak James, E&J, 7:30 pm, \$15

VICTORY LOUNGE Convictions, Cronander, Impulse Noise, Hoarder, 9 pm, \$5/\$8

VITO'S RESTAURANT & LOUNGE The Tarantellas, 6-9 pm, free

WAMU THEATER Deadbeats Seattle, 7 pm, \$40

DJ

ASTON MANOR DNA Saturdays, 10 pm-2 am, free

BALLARD LOFT DJ Saturdays, 10 pm, free

BARBOZA Hey Now! All Your Guilty Pleasures & One-Hit Wonders, 10:30 pm, free

CHOP SUEY Dance Yourself Clean, 9 pm, Free before 10pm/\$5 after 10pm

CONTOUR Europa Night with Misha Grin, 10 pm, \$10

★ **CUFF** DJ Night, 10 pm-3 am, free

FOUNDATION Elevate Saturdays, \$15-30

HAVANA Havana Social, 9 pm, \$15

KREMWERK SIN, 10 pm-2 am, \$10

LO-FI Still Ill vs Rollin Old School DJs, 9 pm, \$8

NEIGHBOURS Powermix, 8 pm-3:59 am, \$5

NIGHTJAR subMerge: Afrika with Looters Records Pop-up, 9 pm-3 am, \$10

RE-BAR Night Crush, 10:30 pm-3 am, \$0-\$20 until 11pm, \$10 after 11pm

STAGE SEATTLE Vice Saturdays, 10 pm-2 am, free before 10:45pm/\$15 after 10:45pm

THE BALLROOM Sinful Saturdays, 9 pm, free

TIMBRE ROOM Stiffed! Sunday Tea Dance, 5-9 pm, free

TIMBRE ROOM Squall - Noise Happy Hour, 7-10 pm, \$5

TIMBRE ROOM JK Pop!, 10 pm-2 am, \$5

TRINITY Reload Saturdays, 9 pm, free

XTADIUM Saturday Nights at Xtadium, 10 pm-2 am, free

JAZZ

SEAMONSTER LOUNGE Cubano Y Latino, 7 pm, \$10

TULA'S Marc Seales Band, 7:30 pm, \$20

CLASSICAL/OPERA

📍 **BASTYR UNIVERSITY** KCS Christmas Concerts

★ **BENAROYA HALL S. MARK TAPER FOUNDATION AUDITORIUM** Rachmaninov Piano Concerto No. 3

📍 **FEDERAL WAY PERFORMING ARTS AND EVENT CENTER** Holiday Pops, \$9-\$49

📍 **GREEN LAKE METHODIST CHURCH** Seattle Festival Orchestra: Cheer in the Holidays!, \$10/\$20

📍 **PACIFIC LUTHERAN UNIVERSITY** Gloria: A Christmas Celebration, Sold Out

RESONANCE AT SOMA TOWERS Holiday Concert Celebration with King FM Personalities, 7:30 pm, \$20/\$25

★ 📍 **SEATTLE FIRST BAPTIST CHURCH** Handel's Messiah, free

Sun 12/3

LIVE MUSIC

CROCODILE TOM FEST, 7 pm, \$12

📍 **EL CORAZON** Dayshell, Eyes Set To Kill, A Taste of Daylight, 6:30 pm, \$12/\$15

FADO IRISH PUB Irish Sessions, 4-7 pm, free

HIGH DIVE The Mattson 2, Bob Fossil, Juliette, 8 pm, \$10/\$15

📍 **THE LAKE TRAIL TAPROOM** Sunday Open Blues Jam, 3-7:30 pm, free

NECTAR Anuhe, Paula Fuga, Mahi, \$22

📍 **SHOWBOX** Diskoteka Avariya, 8 pm, \$60-\$90

SUNSET TAVERN A View of Earth from the Moon, Surf The Pines, 8 pm, \$8

★ 📍 **TRIPLE DOOR**, Stars 7:30 pm, \$26

THINGS TO DO → Music

DJ
BALTIC ROOM Resurrection Sundays, 9 pm-2 am, \$5
CHOP SUEY Babe Night, 10 pm, free
CIUDAD Day Shift, 3-10 pm, \$10-\$25
CONTOUR Top A Top, 9 pm, free
CUFF Sunday Tea Dance, 5-11 pm, free
NEIGHBOURS Noche Latino, 10 pm-2 am, \$5
NIGHTJAR REVEL | A Sunday Tea Dance, 4-9 pm, free
PONY The World's Tiniest Tea Dance, 4-9 pm, free
R PLACE Homo Hop, 10 pm
★ **RE-BAR** Flammable, 10 pm-3 am, \$10
★ **TIMBRE ROOM** World Beat Sundays, 4-9 pm, \$5

JAZZ
THE ANGRY BEAVER Jazz at the Beaver, 9 pm, free
CAPITOL CIDER Sunday Night Jazz Flights, 6 pm, free
DARRELL'S TAVERN Sunday Night Jazz Jam, 8 pm, free
★ **TULA'S** Jim Cutler Jazz Orchestra, 7:30 pm, \$10
★ **VITO'S RESTAURANT & LOUNGE** The Ron Weinstein Trio, 9:30 pm, free

CLASSICAL/OPERA
🎧 **BASTYR UNIVERSITY KCS** Christmas Concerts
★ **BENAROYA HALL S. MARK TAPER FOUNDATION AUDITORIUM** Jeremy Denk in Recital, 2 pm, \$25-\$123
🎧 **BRECHEMIN AUDITORIUM** Intersections: Music, Words, and Pictures, 4 pm, free
🎧 **FEDERAL WAY PERFORMING ARTS AND EVENT CENTER** Holiday Pops, \$9-\$49
🎧 **GREEN LAKE METHODIST CHURCH** Seattle Festival Orchestra: Cheer in the Holidays!, \$10/\$20

🎧 **PACIFIC LUTHERAN UNIVERSITY** Gloria: A Christmas Celebration, sold out
RESONANCE AT SOMA TOWERS Feliz (Baroque) Navidad, 3-5 pm
★ 🎧 **ST. MARK'S CATHEDRAL** Compline Choir, 9:30 pm, free

Mon 12/4

LIVE MUSIC
★ **BARBOZA** Morgan Saint, 8 pm, \$10/\$12
CAPITOL CIDER Monday Night Jam - "Cider Sessions", 9:30 pm-1 am, free
CONOR BYRNE Bluegrass Jam, 8:30 pm, free
LUCKY LIQUOR Sid Law, 3-6 pm
NEUMOS The Grouch, Del Tha Funky Homosapien, DJ Fresh, DJ Abilities, 8 pm, \$20/\$25
🎧 **TRIPLE DOOR** Joshua Davis, 7:30 pm, \$22/\$25
DJ
BALTIC ROOM Jam Jam, 9 pm, \$10
★ **BAR SUE** Motown on Mondays, 10 pm, free
PONY Fruit, 9 pm, free

JAZZ
NECTAR Mo' Jam Mondays, 8:30 pm-12:30 am, free
SMITH TOWER First Monday Music, 8-11 pm, \$15
CLASSICAL/OPERA
★ 🎧 **UW MEANY THEATRE** UW Gospel Choir, 7:30 pm, \$10

Tues 12/5

LIVE MUSIC
BLUE MOON TAVERN Totusek Tuesday Nights, 8-11 pm, free

CHOP SUEY Nordus, Celia, Sam Cobra, 8 pm, \$8
🎧 **FREMONT ABBEY** Matthew Logan Vasquez, Kelsey Wilson, Cameron Neal, 8 pm, \$12/\$15
HIGH DIVE Pellegrini, Wes Sp8 & The Apollo Proxy, White Shark Cafe, 8 pm, \$6/\$8
HIGHLINE Unsane, Plaque Marks, Fucked & Bound, 8 pm, \$15/\$17
NECTAR The Drunken Hearts, Ragged Union, 8 pm, \$8/\$10
🎧 **SHOWBOX** Jack & Jack, Olivia O'Brien, 8 pm, \$20/\$25
SUNSET TAVERN Leif Vollebekk, Isaac Taylor, 8 pm, \$13
TIM'S TAVERN Rock-O-Taco Tuesdays, 8 pm, free
TRACTOR TAVERN Petty Party: A Celebration of Tom Petty, 8 pm, \$12
🎧 **TRIPLE DOOR** John Craigie, Beth Wood, 7:30 pm, \$14/\$18

DJ
BALTIC ROOM Drum & Bass Tuesdays, 10 pm, free
★ **HAVANA** Real Love '90s, 9 pm, \$5/Free before 10 pm
R PLACE Turnt Up 2dzdays, 10 pm, free

JAZZ
OWL N' THISTLE Jazz with Eric Verlinde, 8 pm, free
★ **THE ROYAL ROOM** The Suffering Fuckheads, 10 pm, free
SEAMONSTER LOUNGE Joe Doria Presents, 10 pm, free
SPECKLED & DRAKE Bews & O'Brien, 9 pm-1 am, free
TULA'S Tim Kennedy Band, 7:30 pm, \$12

Wed 12/6

LIVE MUSIC
CAPITOL CIDER Capitol Cider Unplugged, 8 pm, free

EL CORAZON Crazy Town, Hellbelly, Crimewave, 8 pm, \$15/\$20
HIGHWAY 99 Drummerboy with Guests, 8 pm, \$7
THE ROYAL ROOM Funk Church, 10 pm, free
🎧 **SHOWBOX** Aquarium, 9 pm, \$64.75-\$126.75
TRACTOR TAVERN Petty Party: A Celebration of Tom Petty, 8 pm, \$12

DJ
BASTILLE CAFE BAR Le Verlan with DJ Paces Lift, 8-11 pm, free
CONTOUR Depth, 9 pm, free
FOUNDATION SUBstance Wednesdays, 10 pm, \$0-10
LO-FI Loving Touch, 9 pm-2 am, free
NEIGHBOURS Level Up 18+, 9 pm, free before 10pm/\$10 after 10pm
QUEER BAR Queer Bar DJ Night, free
REVOLVER BAR AM I Normal?, 9 pm-2 am, free

JAZZ
ANCHOR PUB Pitchuck Big Band Jazz, free
SEAMONSTER LOUNGE Rippin' Chicken, 9:30 pm, \$5
TIM'S TAVERN Jazz Night with Stuart McDonald, 8 pm, free
TULA'S pH Factor Big Band, 7:30 pm, \$10
🎧 **UW MEANY STUDIO THEATRE** Studio Jazz Ensemble and UW Modern Band, 7:30 pm, \$10
VITO'S RESTAURANT & LOUNGE Bar Tabac, 9 pm

CLASSICAL/OPERA
🎧 **UW MEANY THEATRE** CarolFest, 7:30 pm, \$10

COLUMBIA CITY THEATER

WEDNESDAY, NOVEMBER 22

LLAMA

LUNA MOSS / JOHN MASSONI

FRIDAY, NOVEMBER 24

ENAMITY

DIATONICA / WESLEY BRENNER IN THE BOURBON BAR

SATURDAY, NOVEMBER 25

BLACK SATURDAY FEATURING BLACK ON PURPOSE

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LAS POSADAS

HOLIDAY CONCERT

WEDNESDAY, DECEMBER 13

SEATTLE WOMEN'S JAZZ ORCHESTRA

FEATURING GAIL PETTIS

FRIDAY, DECEMBER 15

EN CANTO

AND GUESTS

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11/25 CORREO AEREO

12/1 SCOTT ALLAN BAND

12/2 THE SALMONBERRIES, NICK DRUMMOND, NATALIE PAIGE

COMING UP

12/17 THE BURLESQUE MARATHON

12/21 WHITE NIGHT, SHELBE NEAL, SANDI FERNANDEZ

12/22 & 23 ABSOLUTE KARAOKE

PRESENTS: FESTIVE FOLLIES

12/30 JAI HOI PRESENTS: BOLLYWOOD MASQUERADE

1/20 RISE UP - A TRIBUTE TO THE MUSIC OF "HAMILTON" WITH SPECIAL GUEST HILARY SCOTT

2/24 MONQUI PRESENTS AMY SHARK

3/2 MONQUI PRESENTS THE MARMOZETS

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WED 11/22 6PM

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SAT 11/25 7PM 21 +

LEED ZEPPELIN / BRUISER BRODY

JOHNUS BECKMAN SOLO ACOUSTIC

FROM TEN MILES WIDE / SONS OF MERCURY

MON 11/27 6PM

BELPHEGOR

CRYPTOPSY / PANZERFAUST / VIOLENT HALLUCINATIONS / ODYSSEIAN

SAT 12/2 8PM

THE DIRTBALL

(FROM KOTTONMOUTH KINGS)

JOHNUS BECKMAN SOLO ACOUSTIC

FROM TEN MILES WIDE / SONS OF MERCURY

WED 12/6 7PM

MICHALE GRAVES

(FROM THE MISFITS)

MURDER WEAPONS / ONE GUN SHY / DUSTMICE

FRI 12/8 6:30PM

DARKEST HOUR

WARBRINGER /EXMORTUS / ODISSIA / REEVOLUTION

SUN 12/10 6PM

FIT FOR A KING

IN HEARTS WAKE / LIKE MOTHS TO A FLAME / PHINEAS / FOLLOW THE LIGHTS SUNDAY

SAT 12/16 6PM 21 +

KISW LOUD & LOCAL PRESENTS

WINDOWPANE

SIGNING PARTY

WYATT OLNEY AND THE WRECKAGE / KISS THE GUNNERS DAUGHTER / JASON KERTSON III / SUPERFEKTA

WED 12/20 7PM

NECRONOMIDO

ZEROSHIKI (FROM JAPAN)

+ GUESTS

UP & COMING

12/9 TUNDRA

12/10 FIT FOR A KING/ IN HEARTS WAKE / LIKE MOTHS TO A FLAME / PHINEAS / FOLLOW THE LIGHTS

12/20 NECRONOMIDOL / ZEROSHIKI (JAPAN)

12/23 CAVIAR GOLD FAN APPRECIATION SHOW

1/5 FATES WARNING "THEORIES OF FLIGHT TOUR"

1/12 JINGLE BOMB - 16" 18 & OVER

1/17 ESHAM


1/20 VICIOUS RUMORS / CHRONOLOGICAL INJUSTICE

1/28 AVATAR

1/30 GIRLS NIGHT OUT 21



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Irish Southern Gothic

Three Billboards Outside Ebbing, Missouri is brilliantly acted, perfectly written, funny, and sad.

BY SEAN NELSON

One way you know a film is written by a playwright is when everything everyone says in it is clever and wise and perfect. *Three Billboards Outside Ebbing, Missouri*, written and directed by Martin McDonagh, never fails on this score. The dialogue, particularly when given life by actors Frances

THREE BILLBOARDS OUTSIDE EBBING, MISSOURI

dir. Martin McDonagh
SIFF Cinema Uptown

McDormand and Sam Rockwell, is hilarious and provocative. Rockwell in particular, as a dim-witted, violent, racist mama's boy

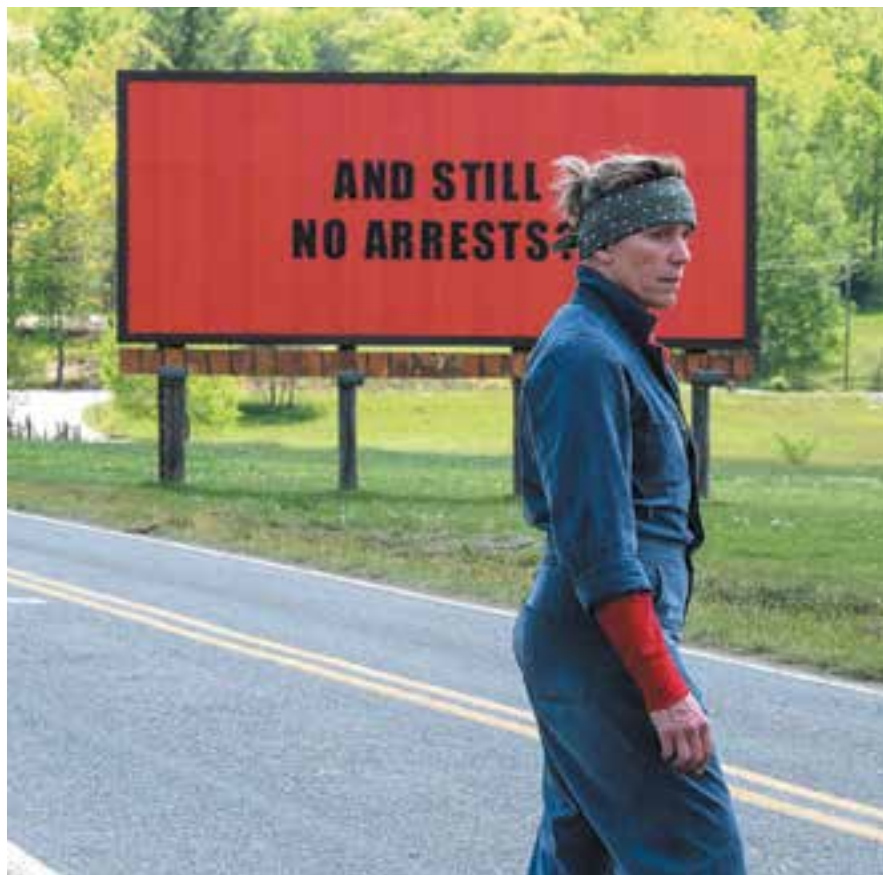
redneck cop, was born to speak these lines.

Another sign that a theater person is in charge is that the story is all about the uncanny way that seeking revenge always makes everything worse, a reliable engine of drama since the form was invented.

But the biggest indicator that you're watching the work of a playwright is the sense that there's no way the story is what the film is really about. The three billboards in *Three Billboards* are signifiers and catalysts, but they're also red herrings (literally red, in fact).

The billboards are taken out by Mildred (McDormand) as a way to publicly shame Ebbing's police chief (Woody Harrelson) for having failed to catch the man who raped and murdered her daughter. They also keep her grief alive and present tense.

"RAPED WHILE DYING," reads the first one, followed by "AND STILL NO



Frances McDormand plays a woman trying to shame a police chief.

ARRESTS?" and then "HOW COME, CHIEF WILLOUGHBY?"

The signs cause a huge stir, leading to heavy consequences for everyone. And though you revel in Mildred's vengeful zeal

(McDormand is as good as an actor can be in this complex role), her single-mindedness begins to run aground of the suffering she is causing others. Her capacity for tenderness hasn't been erased—it comes out in three

tiny, heart-bursting moments—but she suppresses it in the quest for justice.

Her true fear is that "there ain't no god and the whole world's empty and it don't matter what we do to each other." But she's not above kicking little kids in the crotch, either.

McDonagh depicts graphic violence and hateful language flippantly, in a style people like to call Tarantinoesque. One particularly gruesome beating, elaborately staged in a long single take, feels like a nod to the maker of *Pulp Fiction*, as well as an effort to ensure this film feels "cinematic."

But McDonagh is not a shock artist, not satisfied milking the disjunction of liking the bad cop or the mean lady. He's making the case that humans are complex, that "sympathetic" is relative, and that whatever horrible things people are capable of doing to each other (and they are indeed horrible), we still have to live together when we're done.

This strikes me as an especially Irish kind of cosmology—one that arose naturally in a country divided by religion and empire for hundreds of years. But it also applies to the American South, and outward to all of America, which is similarly divided by those same forces.

The Irish Southern Gothic cocktail feels timely to 2017 America on many levels, not least in its deeper message about the troubling relationship between justice and compromise. ■

I Want My Life Back

A couple copes with a rape in *The Light of the Moon*.

BY CHARLES MUDEDE

The Light of the Moon, a movie written and directed by Jessica M. Thompson, is set in a Brooklyn neighborhood that used to be bad in the 1980s but is now thoroughly gentrified. It concerns a young Hispanic woman, Bonnie (Stephanie Beatriz), and her young white boyfriend, Matt (Michael Stahl-David). Bonnie is an architect who works for a trendy firm. She is leading the design for a major project. She and her boyfriend are very ambitious and live in an apartment that easily costs \$4,000 a month. They are a 21st-century couple.

Then something really bad strikes their perfect millennial world with the force and suddenness of a thunderbolt. It happens

not long after a tipsy Bonnie bids farewell to friends and coworkers at a Brooklyn bar. One moment, she is walking down an empty street; the next, a stranger is threatening to kill her if she screams for help. He rapes her.

Later that evening, Bonnie's boyfriend takes her to a hospital, where she gets a morning-after pill and a shot of a drug that will hopefully protect her from HIV. Eventually the cops call her about a suspect, but Bonnie is reluctant to go to the police station. It's very clear that what she wants is not justice but her life back. But this is wishful thinking on her part. The film, which is expertly paced and patiently scripted, presents Bonnie with

only one direction—forward—but she resists it again and again.

Bonnie wants to keep the incident a secret; Matt wants her to tell her family and close friends. She wants their relationship to resume as if nothing happened; he wants to move out of their apartment and to rebuild their relationship in another part of the city. She rejects any kind of therapy; he insists that she attend group counseling. The kinder the boyfriend becomes, the madder and more miserable she gets.

The boyfriend isn't wrong, he is doing the best he can, but he also loses her trust. And the price of this loss forms the complicated core of the film—which also has a racial dimension. Bonnie is Hispanic, she was raped

by a white man, and this white man also raped a black woman. Bonnie does not bond with the black victim. She is in fact horrified by their connection, as it exposes her to her own color and culture. Bonnie is not a white woman.

Some might respond the way the black woman in *The Light of the Moon* does—they will eagerly work with the police, seek justice, and receive emotional support. Some might explode like the lover of the rape victim in Gaspar Noé's *Irréversible*, and attempt to hunt down and beat the criminal to a pulp. But some might respond like Bonnie. What the director wants us to understand, what the film dramatizes with a complexity that will likely feel personal, is that there isn't only one way to respond to rape. ■



Dealing with the aftermath.

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THINGS TO DO → Film



Top Picks

NOV 24–26

‘We the Workers’

It may not be a bad idea to watch *Alien* (a sci-fi feature film made in 1979) before watching *We the Workers* (a documentary shot in Southern China from 2009 to 2015). What both films share is this truth: The motor at the core of capitalist history is indeed class struggle. This is why much of the world around us can be explained in purely economic and class terms. Many people (on the left and the right) believe there is more to capitalism than what John Maynard Keynes, the greatest economist of the 20th century, called “the economic problem.” But there really isn’t. In the documentary, workers and activists struggle with the owners of the money and the means of production. The struggle is this simple: The capitalists want cheap labor-power, and the workers want a fair deal, more benefits, and job security (all of which make labor dear). Yes, this formulation of capitalist society is vulgar, but that’s precisely because the motor of history is vulgar. Nevertheless, the images in *We the Workers*, the images of factories and brand-new cities, are amazing. (Northwest Film Forum, \$12.) **CHARLES MUDEDE**

OPENING FRI NOV 24



‘The Breadwinner’

It’s hard not to flash on “Boys Keep Swinging” when one boy-disguised character in Nora Twomey’s animated feature says to the other, “When you’re a boy...” As David Bowie’s song would have it, “nothing stands in your way.” When you’re a girl in Taliban-controlled Afghanistan in 2001, however, everything is an obstacle. Eleven-year-old Parvana (Saara Chaudry), the heroine of Twomey’s feature, is a headstrong girl who helps her father, Nurullah, sell used goods at the market. A former teacher who lost his leg in the war, Nurullah shares his knowledge of history with her. When the Taliban gets wind of this subversion, they haul him off to jail and beat Parvana’s mother when she tries to bring

him his walking stick, so Parvana makes like Mulan and cuts her hair to pass as a boy. Since Nurullah used to tell her stories, she does the same to comfort her little brother. In the process of providing for her family, she befriends another girl disguised as a boy who helps her come up with a plan to free Nurullah. Twomey, who codirected *The Secret of Kells*, utilizes a similar cutout-like animation style in adapting cowriter Deborah Ellis’s 2000 novel. Between this film, Aisling Walsh’s *Maudie*, and Emer Reynolds’s *The Farthest*, Irish women in 2017 are making their cinematic mark like never before. (SIFF Cinema Uptown, \$11/\$14.) **KATHY FENNESSY**

NOV 24–27

‘Alien’

Sci-fi classic *Alien* is really two movies. The first is a drama about work, labor issues, contracts, company rules, and so on; the second is just a horror film. In fact, one can see the unresolved management/labor problems in the first part of the film as being transmogrified into a monster that destroys the mining spaceship (the *Nostromo*) in the second part. From a wider historical perspective, the 1970s marked the end of an economic order that began at the end of the 1940s and witnessed the rise of unionized labor in the United States (this, in the film, is exemplified by the working-class characters on the spaceship factory—the late Harry Dean Stanton and the still-kicking-it Yaphet Kotto). The 1980s, on the other hand, marked the beginning of an economic order that transferred a massive amount of power to supermanagers. We have not left the 1980s to this day, which is why this film is still relevant. (Central Cinema, \$8/\$10.) **CHARLES MUDEDE**

Short List

- Better Off Dead**
Central Cinema,
Dec 1-3, \$5/\$8

Bill Nye: Science Guy
SIFF Film Center,
\$11/\$14

Don’t Torture a Duckling
Northwest Film Forum,
Wed Nov 29, 8 pm, \$12

Escapes
Northwest Film Forum,
Nov 24-26, \$12

The Florida Project
SIFF Cinema Uptown,
\$11/\$14

The Illinois Parables
Northwest Film Forum,
Thurs Nov 30,
7:45 pm, \$12

John Carpenter’s The Thing
SIFF Film Center, Dec
1-3, \$14

Lady Bird
SIFF Cinema Egyptian,
\$11/\$14

Loving Vincent
SIFF Cinema Uptown,
\$11/\$14
- The Philadelphia Story**
Central Cinema,
Nov 24-27, \$5/\$8

Puget Soundtrack:
Corey J. Brewer
presents **The Shining**
Forward & Backward
Northwest Film Forum,
Fri Dec 1, 8 pm,
\$16

The Square
SIFF Cinema Uptown,
\$11/\$14

Stage Russia HD:
The Seagull
Northwest Film Forum,
Sat Nov 25, 4 pm,
\$16

Three Billboards Outside Ebbing, Missouri
SIFF Cinema Uptown,
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Thor: Ragnarok
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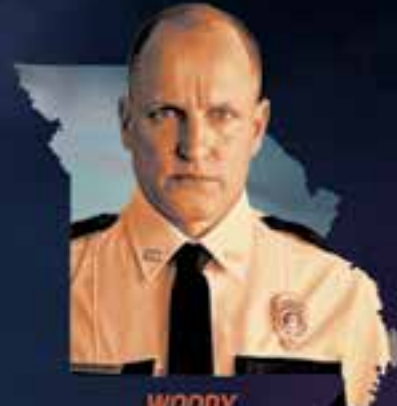
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THINGS TO DO → Film



OPENING THURS NOV 30 ‘The Disaster Artist’

Even if you have never seen *The Room*, Tommy Wiseau’s infamous masterpiece of shocking artistic poverty, there’s plenty to recommend James Franco’s re-creation of its conception and creation. Much like Tim Burton’s *Ed Wood*, this film makes the case that a complete lack of talent and vision are not necessarily bars to entry for a life in show business, as long as you have an unlikely friend and the strangest accent since Martin Short in *Father of the Bride*. Littered with hilarious cameos from the likes of Seth Rogen, Megan Mullally, and Bryan Cranston, *The Disaster Artist* is funny, sweet, and strange, with a central performance by Franco that rises to the level of either high camp or high art. (SIFF Cinema Egyptian, \$11/\$14.) **SEAN NELSON**

FRI DEC 1

‘Alternate Endings, Radical Beginnings’

For World AIDS Day this year, the Frye Art Museum is partnering with Visual AIDS to present *Alternate Endings, Radical Beginnings*, a collaborative video project featuring seven short videos on the HIV/AIDS crisis. The videos, created by a notable group of contemporary luminaries including rapper Mykki Blanco, focus on the impact of HIV/AIDS within Black communities. Blanco’s involvement is enough to recommend this project, but the inclusion of voguer Kia Labeija and filmmaker Cheryl Dunye makes this a don’t-miss event. (Frye Art Museum, 7 pm, free.) **CHASE BURNS**

WED DEC 6

Far Out Films: ‘The NeverEnding Story’

Directed by Wolfgang Petersen (*Air Force One*) and featuring a dreamy soundtrack by Giorgio

Moroder (the man who discovered the sexiest voice in the history of popular music, Donna Summer), *The NeverEnding Story* is a fantasy film about the thing that makes nonsense out of all our hopes, joys, moments in the sun, and pleasures of



a way. But in real life, there is no way to stop the Great No-thing. It will consume us and everything we know and love. (SIFF Cinema Uptown, 7 pm, \$11/\$14, \$21+.) **CHARLES MUDEDE**

French Truly Salon: ‘8 Women’

Two films made the French director François Ozon famous: *8 Women* and *Swimming Pool*. The latter (2003) immediately followed the former (2002). Though both owe a debt to Alfred Hitchcock’s cinema of suspense, *8 Women* actually has a crime at its center. The eight women in the film, played by France’s A-list actresses (Catherine Deneuve, Virginie Ledoyen, Isabelle Huppert, Emmanuelle Béart, and so on), are suspects in a murder. One of them plunged a dagger into the back of the only man in the film—the man of the manor. All suspects have secrets. All are up to something. This superb murder mystery is also a pretty good musical. (SIFF Film Center, 6:30 pm, \$25.) **CHARLES MUDEDE**

MORE

StrangerThingsToDo.com

Early Warnings

IT’S A WONDERFUL LIFE Grand Illusion Cinema, Dec 8-28

HECKLEVISION: DIE HARD Central Cinema, Tues Dec 12, 9:30 pm, \$9

COLLIDE-O-SCOPE: FEEL THE FORCE Ark Lodge Cinemas, Wed Dec 13, 8 pm, \$15

AN EVENING WITH AUNTIE MAME Pacific Place, Wed Dec 13, 6:30 pm, \$20

STAR WARS: THE LAST JEDI WIDE RELEASE, opens Thurs Dec 14

TOTALLY CHRISTMAS SING ALONG Central Cinema, Dec 21-22, 8 pm, \$12

WHITE CHRISTMAS SING ALONG SIFF Film Center, Dec 21-24, \$11/\$14

THINGS TO DO → Food & Drink

My Favorite Plate in Town

The spicy rice cakes at Joule, and the chef who created them.

BY ANGELA GARBES

There are dishes that get under the skin—they intertwine with our senses and emotions, nestle deep into our bodies and memories. The spicy rice cakes with chorizo and pickled mustard greens at Joule is my favorite plate of food in town.

Contrast is the heart of this dish—and that’s what makes it so good. The cakes, flat ovals made from glutinous rice, are inherently chewy, but after being fried in a hot pan, their exteriors become crunchy, even crackly. The chorizo (spiked with cum-in, pimenton, and corian-der) is meaty, smoky, and satisfying, while the mustard greens light up your palate with brightness and tang. All of it gets bathed in a smooth gochujang-based sauce (which gets a hit of sweetness from mirin). It’s a dish as comforting as it is invigorating.

I used to work as a server at Joule, and I found it difficult not to order the rice cakes at the end of every shift. I ate them regularly throughout my first pregnancy, when by the end of the night, my legs felt like cinder blocks. To sit down to the steaming ivory bowl was to become one with exhaustion, relief, and satisfaction.

I’m not the only one who loves these rice cakes. According to chef Rachel Yang’s recently published cookbook *My Rice Bowl: Korean Cooking Outside the Lines*, on any given night, one out of every three customers orders it. Joule receives 80 pounds of



The spicy rice cakes with chorizo and pickled mustard greens.

SUZI PRATT

rice cakes each week, but still occasionally runs out. The rice cakes are loosely based on a popular Korean food served by late-night street vendors in plastic bags. But Yang, a chef of wild creativity balanced by classic technique (she and her husband and co-chef Seif Chirchi have been nominated for a James Beard Award four times), transformed the dish, which pulls from Mexican and Chinese playbooks, into something entirely original.

For many, Yang’s food is their first intro-

duction to both Korean ingredients and the boldly flavored, boundary-pushing food that defines much of American dining now. She understands innately that elements such as kimchi, fermented tofu, and fish sauce aren’t novel ingredients poised to “arrive” on the food scene, but ingredients that have always been here, part of so many people’s history and everyday lives.

In *My Rice Bowl*, as much mini-memoir as cookbook, Yang details how, after moving to the United States, she tried her best to ▶

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THINGS TO DO → Food & Drink

◀ become “American.” In the restaurant world, that meant cooking classic French, fine-dining cuisine. But she also admits that she didn’t find satisfaction and success until she embraced the fact that her heritage, like that of other immigrants, is exactly what makes her food—and America itself—so interesting. Like a bowl of spicy rice cakes, identity, for many of us, is a delicate balancing act.

My favorite passage is Yang’s subtle but full-fledged embrace of the complexity of her identity. “I don’t tend to use Korean words for foods. My tendency to give ingredients and my dishes American names reflects my own way of making them more



SUZI PRATT

Chef Rachel Yang.

understandable,” she writes. “Often, American chefs who specialize in specific cuisines try to advocate for authenticity, but I’m already Korean. I’m as authentic as it gets.” ■

Top Picks

THURS NOV 23



CLARE BARBOZA

Tilth Thanksgiving Feast

In a homey, sunny Craftsman bungalow tucked away in Wallingford, James Beard Award-winning chef Maria Hines and executive chef Joel Panlilio serve up generous, seasonal, and sustainable fare with transcendent, evocative powers. Their Thanksgiving feast promises to be no different, featuring a winter root vegetable salad with carrot, rutabaga, and parsnips in a sherry vinaigrette, Pacific Northwest salmon crostini on rye bread from the excellent local Sea Wolf Bakers, and a choice of roasted turkey breast with pommes puree with chestnut-brioche dressing and cranberry or grass-run rib eye with brussels sprouts and zesty chimichurri. (Tilth, \$85.) JULIANNE BELL

SAT NOV 25

Gobble Up

The inaugural edition of this free bazaar from the folks behind Urban Craft Uprising aims to apply the successful indie market format to artisanal food. This is a unique opportunity to peruse (and taste!) edible wares from more than 75 craft food vendors and to meet the makers themselves. On the lineup: distinctive confections (like absinthe and black salt caramels) from Jonboy Caramels, drinking vinegars from the Shrubbery, small-batch fruit preserves from family-owned Ayako & Family Jam, raw sauerkraut and pickles from OlyKraut, culinary salts and seasonings from Liberte du

Monde Gourmet, and more. In addition to food and drink, there will also be handmade linens, ceramics, and other home goods available for purchase. (Meydenbauer Center, Bellevue, 10 am–6 pm, free.)

JULIANNE BELL

MON NOV 27

Jim Lahey: ‘The Sullivan Street Bakery Cookbook’

Bread wizard Jim Lahey is something of a legend for his 2006 no-knead bread recipe in the *New York Times*, which at the time galvanized eager home bakers into such a frenzy that they rushed to ransack their supermarket shelves for instant yeast. His method, which produces a crusty, fool-proof loaf with minimum effort, ushered in nothing short of a revolution and is the kind of magic that will make you a hero at your next dinner party. More than a decade later, he’s still making a stir with his new book, *The Sullivan Street Bakery Cookbook*, which enables readers to reproduce his bakery’s sourdough breads in their own ▶

New Bars & Restaurants

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Ramen Danbo International ramen chain 1222 E Pine St A	The Moo Bar Bubble tea bar with raindrop cakes 2124 Westlake Ave
Xi’an Food Hand-pulled Chinese noodles 1203 Pine St	Teinei Authentic Japanese ramen and sushi 1256 Republican St
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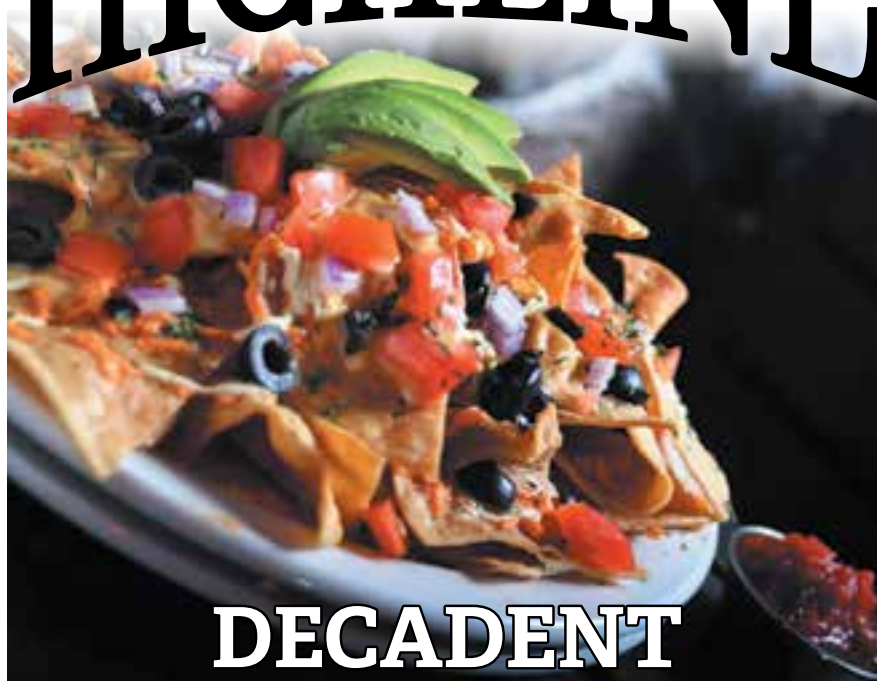
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THINGS TO DO → Food & Drink

◀ kitchens. Lahey will give a talk at the Book Larder and sign copies of the new title. (*Book Larder*, 6:30 pm, \$35.) JULIANNE BELL

TUES NOV 28

Cocktail Party with Andy Ricker

Portland- and Brooklyn-based chef Andy Ricker, whose Pok Pok was named the eighth most important American restaurant by *Bon Appétit* in 2013 and whose empire has since expanded to include drinking vinegars and charcoal logs, specializes in street-style Thai snacks that pair satisfyingly well with tipples, like his shatteringly crispy, habit-forming chicken wings. In *The Drinking Food of Thailand*, the follow-up to his wildly successful first cookbook, he shares how to make these very kinds of bites alongside vivid recollections of his travels in Thailand. Chef Brandon Pettit of Delancey and Dino’s Tomato Pie will host a conversation between Ricker and Allecia Vermillion of *Seattle Met* (the first event to be held in Dino’s new event space). Best of all, you’ll get to sample refreshments inspired by Ricker’s Whiskey Soda Lounge and wash them down with cocktails—minus the drive to Portland. (*Dino’s Tomato Pie*, 6:30–8:30 pm, \$75.) JULIANNE BELL

MON DEC 4

11th Annual Cookbook Social

At this gathering at the Palace Ballroom, you can sip wine, purchase cookbooks, sample recipes inspired by the titles on display, get autographs, and visit with the authors of some of the season’s most vaunted cookbooks in the Pacific Northwest. The roster includes, among others, Bonnie Morales, whose book *Kachka: A Return to Russian Cooking* shares her “punk rock” approach to grandmotherly Russian cooking; Joshua McFadden, whose book *Six Seasons: A New Way with Vegetables* guides readers in the best preparations for produce based on the subtleties of the growing seasons; Chris Cosentino, whose book *Offal Good* imagines cunning and resourceful uses for often overlooked cuts of meat; and James Beard Award–nominated chef Rachel Yang (Joule, Trove, Revel), whose book *My Rice Bowl* uses

classic Korean techniques as a foundation for a host of variations and cuisines. And, of course, host Tom Douglas himself will be there with copies of his four cookbooks on hand. (*Palace Ballroom*, 4–7 pm, \$20.) JULIANNE BELL

NOV 24–DEC 24



COURTESY OF MIRACLE ON 2ND

Miracle on 2nd Pop-Up

In 2014, Greg Boehm of New York bar Boiler-maker temporarily transformed the space for his bar Mace into a kitschy Christmas wonderland replete with gewgaws and tchotchkes galore. This year, the pop-up has expanded to bars in 50 cities worldwide and will be taking up residence in Belltown’s Rob Roy. The specialty cocktails are no ordinary cups of cheer: Beverages are housed in tacky-tastic vessels (a drinking mug resembling Santa’s mug, for example), bedecked with fanciful garnishes like peppers and dried pineapple, and christened with irreverent, pop-culture-referencing names like the “Bad Santa,” the “Yippie Ki Yay Mother F****r,” and the “You’ll Shoot Your Rye Out.” (*Rob Roy*.) JULIANNE BELL

MORE StrangerThingsToDo.com

Short List

- | | |
|---|---|
| Agrodolce Thanksgiving Menu
Agrodolce, Thurs Nov 23, 2:30–7:30 pm, \$70 | Holiday Afternoon Tea
Coyle’s Bakeshop, Dec 1–10, Fri and Sun, 4:30 pm, \$58 |
| Cafe Flora Thanksgiving Menu
Cafe Flora, Thurs Nov 23, 1–7:30 pm, \$75 | Holiday Happy Hour Food Walk
Chinatown-International District, Sat Nov 25, 1–4 pm, free |
| Champagne Showcase
Downtown Spirits, Sat Dec 2, 1–5 pm | Little Fish Dinner Series
Cicchetti, Mon Dec 4, 5–10 pm |

- | | |
|--|---|
| Local 360 Thanksgiving Brunch & Dinner
Local 360, Thurs Nov 23, 9 am–9 pm | Washington Brewers Guild 2017 Winter Beer Festival
Magnuson Park Hangar 30, Dec 1–2, \$30 |
| RN74 Thanksgiving Menu
RN74, Thurs Nov 23, \$75 | Wild Flavors
Secret location, Wed Nov 29, 6:30 pm, \$50 |
| Speed Rack Season 7 Northwest
Washington Hall, Sun Dec 3, 3 pm, \$25/\$30 | Winter Farm Dinner
Hama Hama Company and Store, Sat Dec 2, 4 pm, \$125 |
| The Land of Five Waters Talk with Debbie Sanwal
Kinokuniya Bookstore, Sun Nov 26, 2 pm, free | |

Early Warnings

- IVAR’S NORTHWEST WINTER BEER TASTING** *Ivar’s Acres of Clams*, Thurs Dec 7, 6 pm, \$45
- SEATTLE BREWING: CRAFT, CULTURE, AND HISTORY** *Pike Place Market Atrium Kitchen*, Fri Dec 8, 6:30 pm, \$48
- FEAST OF THE SEVEN FISHES** *Delancey*, Mon Dec 11 & Mon Dec 18, 6 pm, \$125
- FEAST OF THE SEVEN FISHES WITH MUSANG** *Bar del Corso*, Sun Dec 17, 5:30 pm, 8 pm, \$75
- SEATTLE FOOD AND WINE EXPERIENCE** *Various locations*, Feb 22–24, \$55–\$220



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No one has cooked you and carved you up—yet!

**Worst. Puzzle. Ever.** BY BRENDAN EMMETT QUIGLEY

1	2	3	4		5	6	7	8	9	10		11	12	13
14					15							16		
17					18							19		
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24						25					26			
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46						47				48		49		
50					51					52	53			
54					55				56					
57					58				59			60		
61					62							63		
64					65							66		

ACROSS

1. Model Upton
5. Yokohama product
11. "Nothing's going right today," briefly
14. Travel route with no other points
15. Rods
16. Catalan gold
17. Pig's request
18. He played Emiliano in "Viva Zapata!"
19. Mini thing
20. Brief openings
22. The Wildcats of the Big 12 Conf.
23. Twitter CEO Dorsey
24. Political commentator Olbermann
25. Ties
27. Philadelphia Soul league: Abbr.
28. Mouse drawn by Lucy Cousins
30. Computer-code abbr.
31. Émile who was nominated for the first and second Nobel Prize for literature
33. Turn bad
34. Without a trace
35. Quick temper
38. Scooped (out)
41. With a bug
42. Biotech company's product

46. Actress Barrymore
47. Silvery fish
49. Line test?: Abbr.
50. Forestalled
52. Amherst college, briefly
54. String instrument played sitting down
55. Web portal with a period in their logo
56. Big bet
57. One card
58. Ironclad
60. IM initialism that probably isn't what's happening because then you'd be away from the keyboard
61. Bring in
62. Pelicans group
63. "There's an ____"
64. Glazed chicken general
65. Look over carefully
66. Plant-to-be
8. "And how"
9. Spoken
10. "Hamilton" genius
____Manuel Miranda
11. Bread made with olive oil
12. Purpose of a FedEx number
13. Office, e.g.
21. Omega, in physics
23. Teased
25. Christian in clothing
26. Myanmar's neighbor
29. "Shark Tank" shark, for short
32. Under the covers
34. Legally invalid
36. Captain's wheel
37. Got out of town
38. GOP symbol
39. Daily grinds
40. Stick with
42. Parenthetical figure
44. Aishah bera

DOWN

1. Suicide bomber
 2. Express regret over
 3. Burrito ingredient
 4. "A film is a terrible thing to waste" writer
 5. Turntable specs
 6. "Duh, shoulda thought of that"
 7. Worst possible existence, in a meme, and a hint to six squares in this puzzle
 47. Packs away
 48. Prom rental
 51. Labyrinth solutions
 53. Niles's off-screen wife on "Frasier"
 56. Arr. projections
 58. BART stop
 59. "Young Sheldon" network
- Find the solution at*

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thestranger.com/puzzlesolution.

HUMP!
HUMP!
HUMP!

The 13th Annual HUMP! Film Festival Winners

BY DAN SAVAGE

HUMP!, the world's best dirty little film festival, got its start in Seattle 13 years ago. Today, HUMP! tours all over the United States and Canada—it will play in 50 cities in 2018—but only audiences in Seattle, Portland, and Olympia get to vote on the HUMP!

Awards. HUMP!'s hometown audiences vote for their favorite films in four categories—Best Sex, Best Kink, Best Humor, and Best in Show—awarding thousands in cash prizes directly to the filmmakers and performers. This was our best-attended HUMP! ever, and we just finished counting 20,000 ballots. And the HUMP! Awards go to...

Best Sex (\$2,000): *The Alley*
Best Sex Runner-Up (\$1,000):

Best Kink (\$2,000): *Paramnesia*
Best Kink Runner-Up (\$1,000):

Best Humor (\$2,000): A HUMP!
Public Service Announcement

Best Humor Runner-Up (\$1,000):
Dildrone

HUMP! Jury Award (\$1,000):

Best in Show (\$5,000): *Connection*

Thank you to everyone who made
and submitted a film to HUMP! 2017
and congratulations to the winners!

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4. Viagra Prescribing Information, Revised January 2010. 5. Cialis Prescribing Information, Revised October 2011. 6. Levitra Prescribing Information, Revised November 2011. 8. Penile Prosthesis. <http://www.essm.org/society/asha/malesd/oraltreatments/penileprosthesis.html>. European Society for Sexual Medicine (ESSM) Website. Downloaded January 1, 2013.



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